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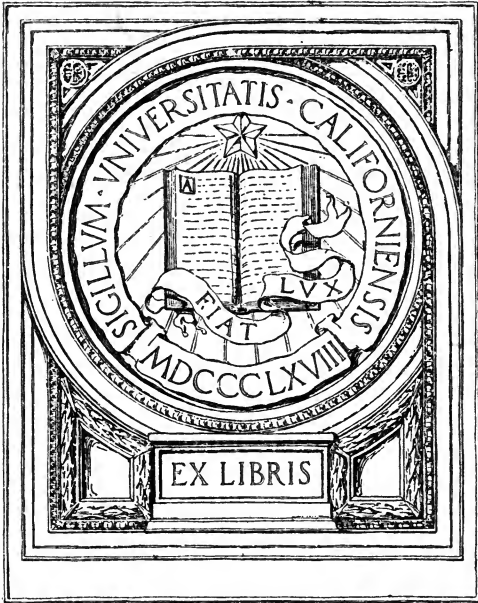
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PRESS COMMENTS

“From the first volume issued in *Everyman's Library* there has been a refreshing variety in the character of the books added to the series, without any lowering of the literary tone or the typographical quality adopted in the beginning.”—*New York Times Saturday Review*.

“A remarkable feature of the collection is that it includes books never before included in a series of this kind, yet none of the established favourites have been overlooked.”—*Boston Herald*.

“The catholicity of this series cannot fail to impress the average reader.”—*The Tribune, New York*.

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EVERYMAN'S LIBRARY
EDITED BY ERNEST RHYS

REFERENCE

DICTIONARY CATALOGUE
OF THE FIRST 505 VOLUMES

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AN EDITORIAL FROM "THE OUTLOOK" ON EVERYMAN'S LIBRARY

July 2, 1910

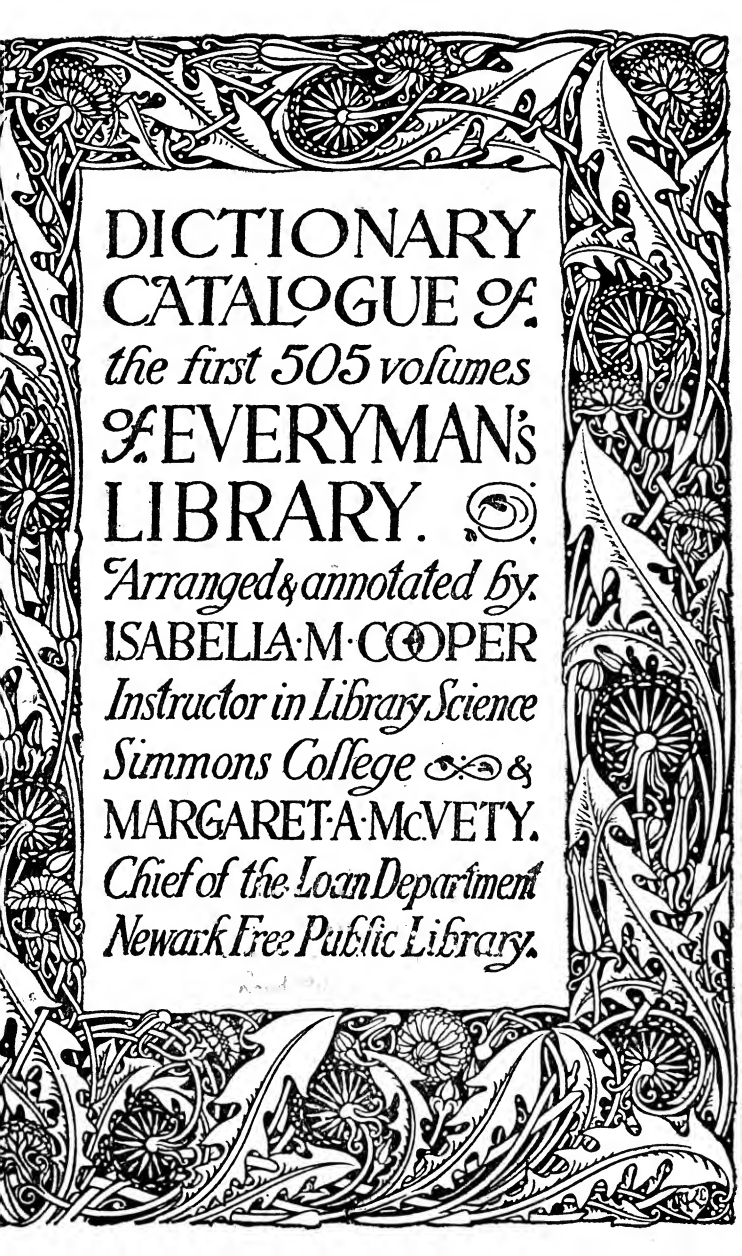
READING FOR EVERYBODY

IN the old days of dime novels and the later days of the badly printed "libraries" in which English fiction was reproduced in bad type and on wretched paper, one used to hear the wish expressed that sound literature could be put before the common people in good form and at moderate prices. Various attempts to bring this about were even then made, but they were quite limited in their scope. There are two theories of educating the people through guiding their reading. One is to give them a "list of best books"; the other is to offer them the opportunity to select for themselves what suits their needs. Each of these methods is excellent; but, as Mr. Roosevelt pointed out in a recent editorial in *The Outlook*, there "are many thousands of good books; some of them meet one man's needs, some another's; and any list of such books should simply be accepted as meeting a given individual's needs under given conditions of time and surroundings." The more comprehensive the plan the better, therefore, provided it be in fact a plan and not a mere outpouring of reprints. Recently, under the exactly apt title of *Everyman's Library*, such remarkable results have been accomplished in this direction that the undertaking deserves wide and generous recognition. Under the general editorship of Mr. Ernest Rhys, a well-known critic and man of letters, there have been issued in England and America no less than four hundred and fifty little volumes, costing only

thirty-five cents each, neatly bound, decorated, but not over-decorated, perfectly clear in type, and reasonably good in paper. The library will soon reach five hundred volumes, and then a second series of equal number will begin. The latest instalment of fifty volumes, just issued, contains such varied titles, as, for example, Florio's *Montaigne*, Plutarch's *Lives*, *John Woolman's Diary*, Gibbon's *Decline and Fall of the Roman Empire*, Adam Smith's *Wealth of Nations*; and, in fiction, specimens of the work of Dumas, Dickens, Charlotte Brontë, Hugo, John Galt, Thackeray, and a few little-known writers of stories such as Aimard, the "French Fenimore Cooper." Taking the entire Library as it stands, it may claim in large measure to fulfil its announced purpose of "bringing the great and live literature of all time fairly within every man's reach." The publishers tell us that, while scholars have recognised such achievements as the including of *Hakluyt's Travels* and the Koran, letters of praise and suggestion have come from native students in India, working-men in north-country fitting-shops and factories, and even from small provision dealers who have written on the back of a grocery bill, and from sailors who have written in the fo'c'sle.

Such an enterprise, planned on a large scale and constructively, is a service to humanity. It provides entertainment and encourages learning. It is a pleasure to recognise its positive success and continual extension. The man of slender means may, through it, obtain "a little library growing larger every year," and one, too, which should represent his own growth in taste and knowledge.

I WILL
MAKE
A BRIEF
OF IT
IN
MY NOTE-
BOOK
MERRY WIVES
OF WINDSOR



DICTIONARY
CATALOGUE OF
the first 505 volumes
OF EVERYMAN'S
LIBRARY. ©

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Simmons College &
MARGARET A. McVETY.
Chief of the Loan Department
Newark Free Public Library.

9. 1. 1884

1884

1884

PREFATORY NOTE

THE aim of this catalogue is to give a popularly annotated list so that the range, interest, and value of the "Library" may be more generally realised. It also purposes to show to librarians the definite contents of this ever-enlarging set of standard literature of all ages.

The work is based upon innumerable sources, including contemporary reviews, biographical and critical works by authorities, and general reference books. Interesting facts concerning dates and manner of publication and number of editions are noted. Quotations from writers of eminence have been added to almost every annotation. It is hoped that no source has been actually quoted to which acknowledgment has not been made.

Dates of birth and death of authors have been given; also the original dates of publication in all cases where possible. It has been thought more convenient for use that the following divisions in the arrangement of the catalogue should be made: 1. Fiction. 2. Children's books, with the subdivisions Fiction; Non-fiction; Fairy Tales. 3. Non-fiction.

NOTE.—All annotations are given under name of author, except in the case of Biography, where they are given under name of subject of volume.

PRELIMINARY NOTE

The purpose of this note is to inform the reader of the scope and content of the book. It is intended to provide a general overview of the subject matter and to indicate the organization of the text. The book is divided into several parts, each dealing with a different aspect of the theory. The first part is devoted to the foundations of the theory, while the subsequent parts deal with more advanced topics. The book is intended for students and researchers alike, and it is hoped that it will provide a valuable resource for those interested in the subject.

The book is organized into several chapters, each of which deals with a specific aspect of the theory. The first chapter is devoted to the foundations of the theory, and it discusses the basic concepts and definitions. The second chapter deals with the properties of the theory, and it discusses the various ways in which the theory can be applied. The third chapter is devoted to the construction of the theory, and it discusses the various methods that can be used to construct the theory. The fourth chapter deals with the applications of the theory, and it discusses the various ways in which the theory can be used to solve problems. The fifth chapter is devoted to the history of the theory, and it discusses the various ways in which the theory has been developed over time.

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1950

DICTIONARY CATALOGUE

FICTION

- ABBOT. Scott, Sir Walter. 124.
ABOUT CATHERINE DE MEDICI. Balzac, Honoré de. 419.
ABSENTEE. Edgeworth, Maria. *See her* Castle Rackrent.
410.
ADAM BEDE. Eliot, George, *pseud.* 27.
ADVENTURES OF GIL BLAS. Lesage, A. R. 437, 438.
Ainsworth, William Harrison. 1805-82.
Tower of London, an historical romance. 1840. 400.

A better holiday history of the great fortress, the military key to a greater city, cannot be had than this story of the Tower of London. It does not spare the sensations, and it adds giants to men, and sharp terror to the life and death of princes, which are not always to be found in the exact record. But it shows a sense of vivid events and decisive circumstance, which gives its pages a school-boy illusion quite sufficient for its purpose. It was the author's wish, he said, to make the Tower of London—the proudest monument of antiquity, considered with reference to its historical associations, which this country possesses—the ground-work of a romance; and to exhibit the Tower in its triple light of a palace, a prison, and a fortress. And he endeavoured to contrive such a series of incidents as should naturally introduce every relic of the old pile. This he has successfully accomplished by selecting the scenes at the time of the forced crowning and death of Lady Jane and the succession of Queen Mary, for whom he assumes a decidedly defensive attitude.—*From Introduction* by ERNEST RHYS.

- ALTON LOCKE. Kingsley, Charles. 462.
ANNALS OF THE PARISH. Galt, John. 427.
ANNE OF GEIERSTEIN. Scott, Sir Walter. 125.
ANTIQUARY. Scott, Sir Walter. 126.
Arblay, Mme. Frances (Burney) d'. 1752-1840.
Evelina; or, History of a Young Lady's Entrance into the
World. 1778. 352.

Lively sketches of the surface things of London in 1778; its streets, people, and pleasures; life in the theatre, the ball-room, the Pantheon, and at Marylebone Gardens; life of the smart people of society—the eccentric, the conceited, and the vulgar.

“Reynolds left his painting to read it. Gibbon read it in one day. Johnson quoted it on all occasions, and protested that it rivalled Richardson and Fielding.”

AT THE SIGN OF THE CAT AND RACKET. Balzac, Honoré de.

349.

ATHEIST'S MASS, AND OTHER STORIES. Balzac, Honoré de.

229.

Austen, Jane. 1775-1817.

Emma. 1816. 24.

In this edition the novels are printed from the last editions revised by the author.

Each volume has an introductory note, and one has a biographical sketch, also by R. Brimley Johnson.

Emma is the story of a match-maker, young, beautiful, interesting, sincere, but unwise in her zeal to promote conjugal happiness among her friends. However, conditions eventually develop in such manner as causes Miss Whitmore to say of the author: "She is the queen of match-makers. The marriages brought about by her guidance give a belief in the permanency of English home life, quite as necessary for the welfare of the kingdom as the stability of the Magna Charta."

Mansfield Park. 1814. 23.

Of all Jane Austen's works this perhaps is the one which will best repay careful perusal. It teems with delicate touches of character and fine strokes of art. There is the usual *dramatis personæ*: reserved country gentleman, amusing wife, charming, foolish daughters, boisterous eldest son, model younger son, parson, and London visitors whose worldly-wiseness brings sorrow into the neighbourhood; while throughout there is the influence of the heroine, Fanny Price, dispensing her spirit of goodness and nobleness; misunderstood at first, but rewarded with happiness in the end.

Jane Austen's imagination, enriched by observation, indulged in delicate and delightful irony, arriving at that selection, recombination, and heightening of incident and character that distinguish the comedy of manners from real life.

Northanger Abbey; and Persuasion. 1818. 25.

Stories of English upper middle-class life giving inimitable depictions of character, and descriptions of society, at Bath or in country houses of gentry and clergy. The first novel proves to be a most interesting satire on the "Gothic Romance" with its melodramatic machinery and blood-curdling horrors.

Macaulay in his journal says:—"Read 'Northanger Abbey;' worth all of Dickens and Pliny together. Yet it was the work of a girl . . . Wonderful creature!"

"'Persuasion' represents the ripest development of Jane Austen's powers . . . giving the latest of her books that deeper note of feeling, that finer touch of sympathy and tenderness, which make it the greatest of all her works."—OSCAR FAY ADAMS.

Pride and Prejudice. 1823. 22.

The plot of the story centres in the struggle between the pride of a man, D'Arcy, and the prejudice of a woman, Elizabeth, enhanced by their mutual attraction and mutual repulsion. It ends in love and marriage, which comes about as inevitably as the conclusion of a properly constituted syllogism. For parallel workmanship of this high order, we can look only to Shakespeare.

The author says of Elizabeth: "I must confess that I think her as delightful a creature as ever appeared in print; and how I shall be able to tolerate those who do not like *her* at least, I do not know."

Sense and Sensibility. 1811. 21.

A ridicule of the sentimentalists by means of the story of the contrasting lives of two sisters; one suppressing her feelings and acting sanely; the other rejoicing in misery, seeking it, renewing it, creating it, and becoming hysterically ill with it.

"We have no hesitation in placing Jane Austen as next to Shakespeare in leaving a greater number of striking portraits than all the other dramatists put together, and scarcely a single caricature."—MACAULAY.

AYRSHIRE LEGATEES. Galt, John. *See his Annals of the Parish.* 427.**Balzac, Honoré de.** 1799-1850.**About Catherine de Medici.** 1830-41. 419.

This and the following volumes are reprints of the translations by Miss Ellen Marriage and Miss Clara Bell for the edition of the "Comédie Humaine," edited by Professor Saintsbury. This edition contains all that is most significant of Balzac's work. In each volume is a list of the novels and stories as arranged by the author. Each volume also has a biographical note; and each novel an introductory preface by George Saintsbury.

CONTENTS: The Two Dreams (Monde, 1830); The Ruggieri's Secret (1836); The Calvinist Martyr (1841).

The object of the stories is to defend the maxim that public and private morality are widely different; that the policies of state adopted by Catherine de Medici were defensible in the light of facts discovered after years of false anecdote and undermining calumnies; and that her methods as so explained redound to the glory of this wonderful woman. These stories, which may be considered as well-informed studies, have a certain unity and are very curious and interesting. They represent the most ambitious attempt of the author at the historical novel.

At the Sign of the Cat and Racket; and Other Stories. 349.

Includes Balzac's interesting preface to the first collection of the "Comédie Humaine."

CONTENTS: Balzac's Introduction; At the Sign of the Cat and Racket; The Sceaux Ball; The Purse; The Vendetta; Madame Firmiani.

The first story is a delicate sketch of touching grace as to its self-sacrificing or worshipfully loving characters; and is unsurpassed as an example of Balzac's minute Dutch-painting, and love of details of business, as expressed in the picture of Monsieur Guillaume's establishment and its ways.

Of the other stories "Madame Firmiani" ranks the highest, and consists mainly of the various descriptions by representative characters, who interpret this exquisite woman entirely according to their own limited powers of appreciation of life. "The Sceaux Ball," with its satire on contempt for trade, attracted English notice rather early. "The Purse" and "The Vendetta" are pleasing if not the most important of the author's sketches of genteel poverty, intriguing villainy, and rewarded virtue or suffering loyalty.

The Atheist's Mass; and Other Stories. 1832-44. 229.

CONTENTS: Atheist's Mass; Honorine; Colonel Chabert; Commission in Lunacy; Pierre Grassow.

"The Commission in Lunacy" and the "Atheist's Mass" would,

if they existed entirely by themselves, and if we knew nothing else by their author and nothing else about him, suffice to show genius of no ordinary kind.

“ ‘The Atheist's Mass’ is the greater. Its brevity eliminates the indulgence in digression from which the author could never entirely free himself.” Enough of the inward character of Desplein is given for appreciation of the touching history which is a personal confession and the centre of the story.

“Such a story is worth a bookseller's warehouse full of tracts, coming as it does from Honoré de Balzac.”—SAINTSBURY.

The Chouans. 1827. 285.

The first novel which Balzac signed with his own name; the turning point in his career. It was written when he was twenty-nine years old, 100,000 francs in debt, utterly penniless, and with his reputation for commercial capacity completely destroyed.

A story of 1799, when the Royalists were making a supreme effort to restore their power. The scene is laid in Brittany, the stronghold of the Chouans, deadly enemies of any but Royalists; and is full of situations of intense interest connected with prominent historic personages.

Christ in Flanders; and Other Stories. 1831. 284.

CONTENTS: Unknown Masterpiece; Christ in Flanders; Melmoth Reconciled; The Maranas; El Verdugo; Farewell; The Conscript; Seaside Tragedy; Red House; Elixir of Life.

This collection of stories is Balzac's early work, marked by his freshest matured power; written at a time when he was stirred by the political and literary revolution of 1830, and stimulated by the responses which were coming to him after years of secluded literary and journalistic work.

The little story “Jesus Christ in Flanders” (1831), a brief story under the veil of a Flemish legend, is full of the significance of Balzac's moral philosophy of the Human Comedy, stated in a vision which comes to the narrator teaching him that “Belief is Life.”

Cousin Pons. 1846. 463.

“One of the last and largest of Balzac's great works—the very last of them, if we except ‘La Cousine Bette,’ to which it is pendant and contrast.” The story of the declining years of a man whose life has been a material failure because of his mania for bric-à-brac collecting, which resulted years ago in the squandering of his patrimony, and now allows him no savings from his salaries as instructor of music in a young ladies' school and as conductor of the orchestra at an Opera-Comique. His is a most pathetic character because of the contrasting grotesqueness of his physical appearance and his inordinate love of everything beautiful. This mania for the perfect extends even to matters of food, and he cannot bring himself to abandon his regular dinings with his very numerous more wealthy relatives, although he receives many a wound to his gentle and extremely sensitive nature. Some of the more knowing of these people realise the value of his treasures and continue to patronise the old man, in the hope of being remembered in the will. Pons, however, appoints Schmuque, his true old German friend, residuary legatee; but in the contests over the will this faithful companion is hurt beyond bearing by the accusations brought against him, and this together with his grief at the suffering and death of Pons, whom he worshipped, finally causes his death also. The air of pathetic gentleness which pervades the novel makes it a striking contrast to many of those of Balzac which are full of the bitterness of life. This in spite of the character of Madame Cibot,

keeper of the apartments where Pons and Schmuke lodged, who may be numbered among the author's greatest successes as presenting the diabolical in woman; and of the grasping, heartless treatment of the old relative by the family of Camusot. It is the kind, tender, innocent, sensitive Cousin Pons whose memory stays with us, and the bitter wranglings of disagreeable self-benefiters are forgotten.

Eugénie Grandet. 1833. 169.

The best known and most generally admired of the novels, especially of the provincial stories. "A masterpiece of Dutch genre;" with a success so tremendous that Balzac became jealous for his other works.

A psychological study centred in the story of a gentle, beautiful, and withal strong heroine; her awakening to love; her long and unswerving faithfulness to her absent cousin; and her disillusionment and loneliness amidst the wealth garnered by her father. But the strength of the study lies more in the power of the wonderful portrayal of the development of the miserly instincts of Grandet from frugal poverty to life-long avariciousness, abashed not even at death.

Old Goriot. 1834. 170.

In writing to a friend about "Le Père Goriot," Balzac said that it was a beautiful work, though terribly sad, and showed the moral corruption of Paris like a disgusting wound. Again he writes of it: "You will be very proud of 'Le Père Goriot.' My friends insist that nothing is comparable to it, and that it is above all my other compositions."

"The primary purpose of the story is to show senile devotion and hideous ingratitude, and these have seldom found stronger literary expression."

"A successful manufacturer has retired from business and secures, through his wealth, aristocratic and wealthy husbands for his daughters. His life then becomes a constant sacrifice for these children who lead a heartless 'life of leeches and lechery.' The father dies the impoverished victim of his devotion. This death-bed scene is among the great chapters of fiction."

Quest of the Absolute. 1834. 286.

"The tyranny of the ideal has nowhere been more successfully portrayed." Classed under "Etudes Philosophiques" this graphic story makes most piteously clear the effect upon the strongest natures, of "the frenzied passion for attainment and perfection." Balthazar Claes, the lovable, strong, generous man, becomes the monomaniac sacrificing fortune, property, rank, family, and his own life to his mad pursuit of the Absolute. The setting of the story in the beautiful ancestral Dutch house renders the tragedy most effective.

Wild Ass's Skin. 1831. 26.

"The most apocalyptic of the novels of the nineteenth century."

An allegory. Raphael, a young Parisian, comes into possession of a magic skin which brings immediate response to every wish, but shrinks with the fulfilment of each desire. When the skin shall have been consumed, the young man will pay the price of death. The pictures of the wild life, the result of the mad desire to satisfy all cravings, are marvellously drawn; and the ever-growing frenzy which seizes upon Raphael as he realises the curse of the skin and strives to at least attain the goal of satiety before the final penalty, or by every selfish means possible to save his life, is so strongly developed that no one can escape the horror of the truth in this sermon on the text, "Whom the gods curse, to him they grant the desires of his heart."

BARCHESTER TOWERS. Trollope, Anthony. 30.

BARNABY RUDGE. Dickens, Charles. 76.

BELL, CURRER. See Brontë, Charlotte.

BETROTHED. Scott, Sir Walter. See *his* Highland Widow. 127.

BLACK DWARF. Scott, Sir Walter. 128.

BLACK TULIP. Dumas, Alexandre. 174.

Blackmore, Richard Doddridge. 1825-1900.

Lorna Doone; a Romance of Exmoor. 1869. 304.

"The best novel of the second class produced in England in our time."—JUSTIN MCCARTHY.

A romantic love story of the west-country, powerful in its descriptive scenes of the north coast of Devon and Somerset. The local characters are wonderful in accuracy of dialect and portrayal of honest simplicity, native shrewdness, herculean strength, and womanly gentleness; particularly as embodied in the hero and teller of the story, John Ridd. The legends of the Doones and of Tom Faggus still cling to all that north coast. Among the historical romances of English literature it can scarcely be surpassed.

Springhaven; a Tale of the Great War. 1887. 350.

This work first appeared eighteen years after "Lorna Doone," and the author preferred it to the renowned Exmoor Romance. His reason is evident upon reading the work; it gave him a double opportunity in providing for his characteristic British idolatry of the great captain of captains, Nelson, and in giving him an opening for the local colour, and the place-interest relieved by the sea's interlude, that he loved. He did not get so much of his own personal history into this as in others, but it is on the whole the best contribution which he made to prose fiction on the side where romance touches English history.

BLEAK HOUSE. Dickens, Charles. 236.

Borrow, George Henry. 1803-81.

Lavengro; the Scholar, the Gipsy, the Priest. 1851. Biographical and critical introduction by Thomas Seccombe. 119.

The autobiography of "the walking lord of gipsy lore;" a work to be lived with in leisurely reading; full of consummate pieces of word painting and unique though realistic character drawings. It has passed through all stages of criticism, from the unqualified disapproval of the "Quarterly Review" (1851) to the unrestricted praise of a late Borrow revival voiced in—"the delightful, the bewitching, the never-to-be-sufficiently-praised George Borrow." His wanderings over three kingdoms, his vagrancy with the gipsies, his struggles in London in the literary line, are described. The element of mystery is successfully maintained throughout.

Romany Rye. 1857. 120.

Virtually one book with "Lavengro;" it deals with the same one eventful year of 1825, dealt with in the last chapters of "Lavengro." It is in dramatic time strictly a continuation of that book. For many interesting critical points raised by both these works the reader must turn to the introduction to "Lavengro," by Mr. Seccombe.

BRIDE OF LAMMERMOOR. Scott, Sir Walter. 129.

Brontë, Charlotte 1816-55.

Jane Eyre. 1847. 287.

At first it was understood neither by the critics nor by the public. "Who is this Curren Bell?—man or woman? . . . If a woman she is unsexed. Perhaps she may be Becky Sharp, who is taking revenge for her treatment in 'Vanity Fair.' So rumour ran."—W. L. CROSS.

On both sides the Atlantic it created great discussion, and was very widely read. Young women played the part of Jane Eyre; and young men swaggered like Rochester in the presence of ladies. And in truth no book was ever written with sincerer motives or sprang more directly from an aching heart.

Charlotte said to her sisters: "I will show you a heroine as plain and as small as myself, who shall be as interesting as any of yours." Through all the sad story, beginning with the hard lot of the cruelly treated orphan, followed by the disheartening trials of being governess, and the terrors of the tragedies of the house connected therewith; to the final winning of the place which she deserved, it is the character alone of Jane Eyre which fascinates—her fiery spirit, her hatred of self-righteousness, and her love of truth.

The Professor. 1857. 417.

A narrative of the incidents in the life of an English student who drifts into the place of Professor in Brussels: first in a school for boys and later adding to his income by instructing in a "Pensionnat de demoiselles." The interest of the tale centres in the selfish designs of the Preceptress of this pensionnat, and the slight complications arising for the Professor. It is a simple pleasing tale, without plot, containing excellent character sketches, word painting power, and many delicate touches that give it a place beside its greater successors, "Jane Eyre" and "Shirley," at once as a performance and a prophecy.

Shirley. 1849. Introduction by May Sinclair. 288.

A story of moorland England at the time of the orders-in-council which restricted the exporting trade and caused frequent riots. "It is magnificently conceived, planned on the great lines of reality, but the intention is imperfectly fulfilled. . . . Despite its defects 'Shirley' has some qualities greater than anything in 'Jane Eyre.'

"There is the business motif. There is the great Capital and Labour question. There is the greater question of the position of woman. Shirley Keeldar stands for all that was most emancipated in her time, or rather she was miles ahead of her time. Such a type had never invaded literature before."—MAY SINCLAIR.

Villette. 1853. Introduction by May Sinclair. 351.

A story based upon the author's stay in Brussels as instructor in the girls' school of Madame and Monsieur Héger. The characters, not the plot, are remembered longest after reading "Villette." Madame Héger is a skilled diplomat in the management of her school; Monsieur Héger a middle-aged scholar, fretful in little things, heroic in large things, with many faults and many virtues, is a lovable man; Lucy Snowe, the English teacher, a child-like woman, sensitive as a plant to the influence of the characters around her, is far more pleasing than Jane Eyre. These characters contribute largely to Miss Brontë's permanent place in English fiction.

Brontë, Emily. 1818-48.

Wuthering Heights. 1848. Introduction by Ernest Rhys.
Biographical Notice of Ellis and Acton Bell by Currer Bell. Editor's preface to new edition of *Wuthering Heights*, by Currer Bell. 243.

A weird story of hate and revenge, laid amid the southern dales and fells of the moors of Yorkshire. "Its great quality is that of atmosphere and oneness of effect." To those unfamiliar with the inhabitants and customs of the hills and hamlets of Yorkshire the production seems rude and strange. It is rustic throughout. It is moorish, and wild and knotty as a root of heath. "Beyond the madness and terror of 'Wuthering Heights' romantic fiction has never gone."

Bulwer-Lytton, Edward George Earle Lytton, 1st Baron Lytton. 1803-73.

Harold, the Last of the Saxon Kings. 1848. Introduction by Ernest Rhys. 15.

The story of the tragic fall of Harold, which, together with that romance-making epoch of English life, the eleventh century, and the great battles of Stamford Bridge and Hastings, presented to the novelist material upon which to base a work of marvellous interest. King Edward the Confessor, Earl Godwin, Tostig, Sweyn, Harold Hardrada, Harold of England and William of Normandy, the figures of history surrounding them, and the epic events in which the heroes were associated, are all revived with a spirit and novelty which appealed to all readers; at the same time it opened the doors of history to thousands who usually avoid it as a "literary museum of the dead."

In spite of the denouncements of the author for insincerity, because of the amazing versatile quality of his talent which changed to suit the slightest veering of popular taste, Lytton's study of the chronicles for his basis was extremely careful and painstaking, and his historical data may be relied upon as accurate.

Last Days of Pompeii. 1834. 80.

Lytton's most famous novel; it has fully sustained its fame on to our own day, and at the time of its publication involved society in the raptures of an immense sensation.

The story deals with the luxurious Roman society of the first century of the Christian era, and here, as in the other of his historical novels, the study of conditions and history was most thorough, as was also the observation of modern customs and characters. However, Lytton's story does not live by its display of antiquarian knowledge, less satisfying to-day than at the time of its writing, but by his verve and resource as a novel writer, especially in portraying characters. The interest attaching to the characters and the various phases of the society of the time which they represent never flags. In Glaucus the brilliant and wealthy Athenian youth, Ione the beautiful and Juno-like descendant of Athenians, Lydia the exquisite blind slave of gentle lineage, Diomed the ostentatious plebeian, Clodius the parasitic patrician, Burbo the brutish dealer in slave girls, Arbaces the Egyptian necromancer and priest, and in the innumerable minor characters as well, we follow most intently the development of the story to its final tragic close in the destruction of all by the terrific eruption of Vesuvius.

Last of the Barons. 1843. Introduction by R. G. Watkin. 18.

The study of a towering personality, Warwick the King-maker, and the story of his strife with Edward IV. A grand and tragic figure, a feudal baron who could raise armies from his own earldoms, and win victories which crushed the House of Lancaster. Active, skilful, and ruthless, but with little personal courage, his power and therefore weakness lay in intrigue and treachery. The contemporary figures, Richard of Gloucester, Clarence, Hastings, and Robin of Redesdale, represent the people's cause in that day; all are pictured sympathetically and convincingly. A chronicle novel written with much research and historical conscience, it is commended by Professor Saintsbury, among other writers, as a very fine specimen of its type.

Pilgrims of the Rhine. 1834. 390.

Lytton's susceptibility to German sentiment and fancy is strongly expressed in this curious romance, which at first appealed more to the German than to the English public, but later gained popularity in both England and America, and has often been reprinted. The leisurely journey of Trevvlyan with his betrothed and her father through the romantic region of the Rhine is the secondary interest about which is woven much of the picturesque native cult.

"The Times" said of the work: "With its melancholy burden and its numberless delicate touches of tenderness, it is brightened by a sparkling *mélange* of tales and legends, all exquisitely tinted with appropriate local colour. The adventures of Reinecke Fuchs were never better told in German or English than by Bulwer."

Bunyan, John. 1628-88.

Pilgrim's Progress from this world to that which is to come. 1678. Introduction by Rev. H. Elvet Lewis. Includes marginal inset notes following the story of the text. 204.

A clear stream of current English, the vernacular speech of Bunyan's age.

An accurate picture of the habits and modes of life of the burgher class of England in the seventeenth century.

After the Bible, the book most widely read in England.

After the Bible, the book exercising most influence in religion in England.

The great missionary volume of many years.

Translated into eighty languages and dialects, with more than one edition in many of them.

This allegory of life itself with its many human characters personifying all the vices and virtues met with in this world is the book of man himself. "Bunyan's own life provided the materials for this book; the English Bible furnished the mould; genius did the rest. . . . In all the 'curiosities of literature' is there one more strange than this, that a tinker's son, the years of his youth wasted in folly, the years of his prime wasted in prison, should have given the world one of its creative books? . . . To the scholar, to the man of letters, it is a classic of the Saxon tongue; to the theologian, it is an exposition of the plan of salvation; to the child it is a series of marvellous stories."

CAPTAIN SINGLETON. Defoe, Daniel. 74.

CASTLE DANGEROUS. Scott, Sir Walter. 130.

CASTLE RACKRENT. Edgeworth, Maria. 410.

Cervantes Saavedra, Miguel de. 1547-1616.

History of Don Quixote de La Mancha. 2 v. Part I., 1605.
Part II., 1615. Introduction by John Gibson Lockhart.
385, 386.

The translation is that of Motteux which, in spite of defects and inaccuracies, has been used because it is by far the most spirited.

The original work stood in no need of patronage; it was read immediately in court and city, by young and old, learned and unlearned, with equal delight; it "went forth into the world with the universal applause of the nations." Four editions were published and sold within the year. Under all the disadvantages of translation it has taken and preserved in every country of Europe a place hardly inferior to the most admired productions of native talent. Never was the fleeting essence of wit so richly embalmed for eternity as in Cervantes' parodying and ridiculing of the race of slavish imitators, who in his day were deluging all Europe with eternal caricatures of the venerable old romances. Beyond the wit and satire we have by far the most perfect and glowing picture of national life and manners ever embodied in one simple composition.—*From LOCKHART'S Introduction.*

The story about which the great satirist weaves his play of wit is that of a solemn and eloquent gentleman who, gone mad with reading the ridiculous knight-errant literature of the day, goes forth accoutred as a knight, and imagining every object to be worthy of his service has no end of disastrous adventure. He is accompanied by his contrasting, earth-bound, but affectionate and worshipping squire Sancho, who affords much opportunity for buffoonery.

CHANNINGS. Wood, Mrs. Henry. 87.

CHATRIAN, LOUIS. *See* Erckmann, Emile.

CHOUANS. Balzac, Honoré de. 285.

CHRIST IN FLANDERS, AND OTHER STORIES. Balzac, Honoré de.
284.

CHRISTIE JOHNSTONE. Reade, Charles. *See his* Peg Woffington.
299.

CHRISTMAS BOOKS. Dickens, Charles. 239.

CHRISTMAS BOOKS. Thackeray, W. M. 359.

CHRISTMAS STORIES. Dickens, Charles. 399a.

CHRYSTAL CROFTANGRY. Scott, Sir Walter. *See his* Highland
Widow. 127.

CLOISTER AND THE HEARTH. Reade, Charles. 29.

Collins, Wilkie.

The Woman in White. 1860. 464.

The charm of autobiographic writing has never been better understood and employed than by Wilkie Collins. In this, his ninth novel, he has used it to great advantage in allowing each character to tell the portion of the mysterious tale in which he is particularly concerned. The story is based upon the discovery that a startling mystery is connected with the unknown Woman in White. Through

skilfully intricate elaboration the reader is not allowed to solve the problem until the author chooses to give the right clue; neither is the interest allowed to weaken before the completion of the narrative. The character studies are strong and have received the admiring approval of literary critics of highest rank. There is the imperturbable Mrs. Vesey, the old governess who "sat through life"; Marian Halcombe, of brilliant mind and courageous, self-sacrificing soul, who has been of greatest interest to literary genius; her half-sister Laura Fairlie, than whom a fairer, sweeter, truer woman never moved in life, and for whose rescue from cruel and false seclusion no one can sacrifice enough. There is Hartwright, the young drawing-master, whose narrative opens the story and who finally becomes the real hero; the contrasting weakly villainous and unromantic Sir Percival Glyde; and, of prime interest, Count Fosco, who with marvellous versatility and adaptability carries forth his wicked schemes with such magnificent sweep that we thoroughly sympathise with poor Madame Fosco when he comes to an inglorious end. Mr. Fairlie, with his affectedly super-sensitive nervous system and plutocratic views, is exquisitely drawn to perfection; and so also are all the supernumeraries.

This circumstance novel has been most soundly berated as tediously melodramatic, has been ranked as one of the fifty greatest works of literature, and given a place as one of the three best plot-novels in all English fiction.

It was first published under Dickens' supervision in "All the Year Round," and Collins is said to have undoubtedly tempted his great fellow-novelist into the weaving of elaborate plots.

CONSCRIPT. Erckmann, Emile, and Chatrian, Louis. 354.

Converse, Florence. 1871—

Long Will; a Romance. 1903. 328.

In this historical romance, more than half poem in its use of lofty symbolism, we have the story of Will Langland and the influence of his "Piers the Ploughman" brought before us in a way to interest as no description of the old poem has yet succeeded in doing. In the midst of the England of the latter half of the fourteenth century, the England of Chaucer, Gower, Langland, Wyclif, John Ball, Wat Tyler, Richard II., and John of Gaunt; the England of rival claimants to the throne, questions of established faith, and profound social unrest—the strength of Piers' faith and social philosophy passes by word of mouth throughout the land, reaching even to the young king, and regenerating in great measure the souls of men.

The idyllic love story of Long Will's daughter and her journey afar, carrying her father's message, forms a charming contrast to, even though not separated from, all the strife and tumult of the troublous times.

Cooper, James Fenimore. 1789—1851.

Deerslayer. 1841. 77.

"Deerslayer" and "Pathfinder" stand at the head of Cooper's novels of the North American Indian and pioneer, as artistic creations, as finished wholes. The characters have become real, are no longer pasteboard creations, and the whole atmosphere is redolent of the beauty and wildness of nature.

The "Deerslayer" completes the series of "Leatherstocking Tales" which won fame for the author on both sides of the Atlantic.

Last of the Mohicans, a Narrative of 1757. 1826. 79.

With the "Last of the Mohicans" Cooper's popularity was at its height. In this second of the tales, Leatherstocking is idealised, also the Indians, though the author claimed accuracy for their delineations because of his thorough study and careful observation.

"Throughout the whole civilised world the conception of the Indian character as Cooper drew it in the 'Last of the Mohicans' has taken paramount hold of the imaginations of men."

Pathfinder; or, the Inland Sea. 1840. 78.

The fourth of the "Leatherstocking Tales," ranking with "Deerslayer" as the best of the series. The Lake Ontario region forms the background of the story.

"It is beautiful, it is grand; its interest is tremendous. . . . Never did the art of writing tread closer upon the art of the pencil. This is the school of study for literary landscape painters."—BALZAC.

Pioneers. 1823. 171.

The first of the "Leatherstocking Tales," five in number:—Pioneers, Last of the Mohicans, Prairie, Pathfinder, and Deerslayer.

Leatherstocking is the philosopher of the woods combining the genial and gentle virtues of civilised man with the better nature of the red man. In spite of much adverse criticism he is acknowledged on all hands as one of the noblest and most original creations of fiction.

"In the 'Pioneers,' as in a moving picture, are made to pass before us the hardy occupations and spirited amusements of a prosperous settlement, in a fertile region encompassed for leagues around with the primeval wilderness of woods." In the scenic descriptions Cooper has been ranked with Hesiod and Theocritus in the spirit of his work.

Up to twelve o'clock on the first day of sale 3500 copies had been sold.

Prairie. 1827. 172.

Third of the "Leatherstocking Tales;" in it the author crosses the Mississippi and deals with the Indians farther west.

The first work written after his arrival in Paris; five editions appeared at once in Paris, Berlin, London, and Philadelphia.

"In every city of Europe that I visited the works of Cooper were conspicuously placed in the windows of every book-shop. They are published as soon as he produces them in thirty-four different places in Europe. They have been seen by American travellers in the languages of Turkey and Persia, in Constantinople and Egypt, at Jerusalem, at Ispahan."—S. F. B. MORSE.

COUNT OF MONTE CRISTO. 2 v. Dumas, Alexandre. 393, 394.

COUNT ROBERT OF PARIS. Scott, Sir Walter. 131.

COUSIN PONS. Balzac, Honoré de. 463.

Craik, Mrs. Dinah Maria (Mulock). 1826–87.

John Halifax, Gentleman. 1856. Introduction by Joseph Shaylor, who has known the John Halifax country intimately for nearly fifty years. 123.

In delineation of character and description of local scenery the work may be justly called a Gloucestershire Idyl. The book is not classed as one of the choicest specimens of literature; but as a novel of English domestic life, and a character study of a true gentleman drawn by

one who believed in the ultimate conquering power of all that is noble and elevating in public and private life, it stands forth unsurpassed in its influence for good, and its interest to young people who are wondering about, or grappling with, the problems which John Halifax met and conquered. The David and Jonathan friendship between Phineas Fletcher, the rich tanner's invalid son, and John Halifax, the poor lad with inborn strength of character to overcome obstacles, appeals to the youth of all time, as do also the trials of the love affair of John and Ursula March. The labour troubles connected with the austere Abel Fletcher's business give a picture of the riots so often witnessed at that time, in connection with the mills and factories of the land.

Among the names connected with the committee for erecting a memorial to the author were Lord Tennyson, Matthew Arnold, Robert Browning, Sir Frederick Leighton, Sir John E. Millais, Professor Huxley, J. Russell Lowell, and Mrs. Oliphant.

"John Halifax, Gentleman" is to-day one of the books most called for by the young people, particularly boys, of the public libraries of the country.

CRANFORD. Gaskell, Mrs. E. P. S. 83.

CROSS, MRS. M. E. L. See Eliot, George, *pseud.*

Curtis, George William. 1824-92.

Prue and I., 1856; and Lotus Eating, 1852. Introduction by Hamilton Wright Mabie. 418.

"Prue and I," a book of the heart, is redolent of far-reaching associations with the larger world, but its deepest note is expressed by the old book-keeper. This quiet man, who rarely goes to the opera, who never dines out, whose only journey is from his house to his office, whose only satisfaction is in doing his duty, whose only happiness is in Prue and his children, consoles himself with the belief that a man need not be a vagabond to enjoy the sweetest charm of travel, and is happy in the belief that all countries and times repeat themselves in his experience. "In no other of Mr. Curtis's books do high-mindedness, chivalrous feeling, spontaneous loyalty to the highest ends of life, shine with so pure and beautiful a ray."

"Lotus Eating," a summer book, or a record of short journeys to Niagara, Sharon, Nahant, Newport, Lake George, in the summer of 1851; published with illustrative notes by Kensett, one of the most popular painters of the day.

"There is no pleasanter report of the comfortable, easy, and optimistic social life in the middle of the last century than "Lotus Eating," nor a more refreshing contrast with the subtle, elaborate, sophisticated studies of places and people which have replaced these quiet old-fashioned impressions."—H. W. MABIE.

Daudet, Alphonse. 1840-97.

Tartarin of Tarascon, 1872; and Tartarin on the Alps, 1885. 423.

The original title, "Adventures Prodigieuses de Tartarin de Tarascon" indicates the nature of this extravaganza, satirising in a genial manner his compatriots. The book is in fact a caricature of the unimaginative and unconventional "man of the south"—the incorrigible exaggerator and braggart.

Tartarin is a traveller, a would-be lion hunter who embarks on an expedition to Algeria; the incidents of his journey and his remarkable

adventures, absurd as those of Don Quixote, provide evidences and stories sufficient to secure his place as a redoubtable hero.

Daudet was brilliantly successful: he was one of the most popular novelists of his day. His peculiar ability lay in the quick perception of predominant external traits in a man's character, and in subjecting it to caricature. He was a caricaturist above all, not a character painter, and "Tartarin of Tarascon," the most notorious of his creations, was the most obvious caricature of all.

Although written in the exuberance of his youth, it appeals to men of every age, and has been a source of genuine merriment to hundreds of thousands of readers.

"Tartarin on the Alps" is a satirical story which has for its objects mountaineering enthusiasts. The boastful, expansive, child-like Tartarin undertakes his travels in order to prove to the world that the notorious dangers encountered are merely inventions to enhance the credit of the successful climber.

There is less of keen satire and wit in this second story, and much more of sentiment. Scarcely less successful than the first one, it was the most preferred by the author himself.

DAVID COPPERFIELD. Dickens, Charles. 242.

DEATH OF LAIRD'S JOCK. Scott, Sir Walter. *See his Highland Widow.* 127.

DEBORAH'S DIARY. Manning, Anne. *See her Mary Powell.* 324.

DEERSLAYER. Cooper, J. F. 77.

Defoe, Daniel. 1659-1731.

Journal of the Plague Year, written by a citizen who continued all the while in London. 1722. Introduction by G. A. Aitken. Includes appendix of "Extracts from contemporary narratives in illustration of Defoe's 'Journal of the Plague Year.'" 289.

In some aspects Defoe's masterpiece. Its air of authenticity is so convincing that it is more often classed as history than as fiction. Again the author puts his story in the words of an eye-witness, thus using the means most apt to persuade the reader of the absolute fact in the matter. The very simplicity of the style and the lapses in the memory of the narrator serve to enhance the atmosphere of truthfulness, and add to the reality of the terrible catastrophe. Its realism appears so great that not only has it been taken for history, but its recommendations concerning measures of precaution in time of epidemic have been referred to by doctors as authority for action in later instances.

However, there is no reason to doubt that the book conveys a generally accurate impression of the time of pestilence, even though being a work of fiction the horrors of the effects of the plague are somewhat exaggerated.

Life, Adventures, and Piracies of the Famous Captain Singleton. 1720. Introduction by Edward Garnett. 74.

A story displaying such evidence of the power of producing the illusion of reality that it was quoted in a reputable book on the Nile as a genuine account of travels in Central Africa; and the imaginary

pirate was considered a claimant for the honour of the discovery of the sources of the White Nile.

Captain Singleton is a remarkably accurate personation of the buccaneering adventurer; and his shrewd counsellor, Quaker William (the first Quaker in fiction), in his attempts to reconcile right and wrong, is a source of much quiet humour. The strength of imagination which the author puts into this tale, at the same time never going beyond the limits of the plausible, renders the work as absorbing reading as the authentic volumes of Stanley.

Memoirs of a Cavalier; or, a Military Journal of the Wars in Germany and the Wars in England. 1720. Introduction by G. A. Aitken. 283.

"Written three-score years ago by an Englishman who served first in the army of Gustavus Adolphus, and after that in the Royal Army of King Charles the First, from the beginning of the Rebellion to the end of the War." In spite of all the anachronisms later discovered, the verisimilitude of the work, biographical and historical, was so entirely convincing that it was for long implicitly believed, and the hero was really identified with a certain Andrew Newport.

Dickens, Charles. 1812-70.

Barnaby Rudge, a Tale of the Riots of '80. 1841. This and the following works of Dickens have each an Introduction by G. K. Chesterton; except the Uncommercial Traveller, which has an Introduction by Ernest Rhys. 76.

One of the two historical novels by Dickens. Probably considered his best book by those not in sympathy with the real Dickens; and as coming dangerously near to being a "modern novel" by those lovers of Dickens who do not wish his work considered in such light.

The story deals with the wild scenes of the "No Popery" riots of 1780; in it is given a particularly telling portrait of Lord George Gordon "who sowed the wind which the country was to reap in whirlwind."

Bleak House. 1852-53. 236.

Represents the highest point of Dickens' intellectual maturity; in it the "unities" are observed more than in any other of his novels; and "atmosphere" is produced by the enveloping and pervading fog, both about Bleak House and in Chancery. While there is the story of Lady Dedlock's expiation for the sin of her youth and the tragedy of it is complete, the main purpose and interest centres in the results of an interminable, unjust lawsuit, which ruins families and individuals. Dickens brings to light and submits to harshest criticism the wicked graft proceedings of a Court of Chancery.

Among the innumerable characters each with its own particular interest, none is more amusing than the now historic Mrs. Jellyby, the philanthropist who sees nothing nearer than Borioboola-Gha on the banks of the Nile, and never notices the discomfort and neglect of her own family.

Christmas Books. 1843-48. 239.

CONTENTS: Christmas Carol; Chimes; Cricket on the Hearth; Battle of Life; Haunted Man.

Of these stories the "Christmas Carol" is the best. Scrooge's moral regeneration by means of supernatural agencies in the ghosts of Christmas, and the resulting happiness to others which the old man

finally brings about, shows Dickens at his best in humour, pathos, simplicity, poetic fancy, and kindliness.

"The Chimes" he intended as a great and memorable blow on behalf of the down-trodden, against all the prigs and snobs who are enemies to the poor.

"The Cricket on the Hearth" goes to the other extreme in its optimistic belief in human hospitality.

The first edition of the "Carol," six thousand, was sold on the day of publication.

Christmas Stories from "Household Words" and "All the Year Round." 1850-67. 399A.

CONTENTS: A Christmas Tree; What Christmas is as we Grow Older; The Poor Relation's Story; The Schoolboy's Story; Nobody's Story; The Seven Poor Travellers; The Holly-tree; The Wreck of the Golden Mary; Perils of certain English Prisoners; Going into Society; Haunted House; Message from the Sea; Tom Tiddler's Ground; Somebody's Luggage; Mrs. Lirriper's Lodgings; Mrs. Lirriper's Legacy; Doctor Marigold; Mugby Junction; No Thoroughfare; Lazy Tour of Two Idle Apprentices.

"The power of Dickens is shown even in the scraps of Dickens, just as the virtue of a saint is said to be shown in fragments of his property or rags from his robe."—G. K. CHESTERTON.

Some of Dickens' best work has been preserved in these bits of journalism which, though complete in themselves, contain the possibilities of novels. The appreciative genius, in these short stories, whether preserving to us the old time spirit of Christmas or the ancient solemnity of the English waiter; or depicting sympathetically the trying life of Mrs. Lirriper, the London landlady, is as truly that of Dickens as when it comes to us through the larger works concerning the immortal Pickwick or the historic Chuzzlewit.

Dealings with the Firm of Dombey and Son, Wholesale, Retail, and for Exportation. 1846-48. 240.

This novel marks a change in Dickens' work from recorded notes and narrations of episodes to the novel of unity, that is unity for Dickens. It was begun by Lake Geneva, continued in Paris, and finished in England. It is mainly famous for the exquisite child character, Paul Dombey, who is another source of discussion concerning Dickens' pathos. Pride is the subject of the book. Mr. Dombey, a wealthy London merchant, comes to poverty and humiliation because of his indomitable pride. The story centres in his course of life, but the interest is far more universal in the pathetic story of his children, Paul and Florence. There is, of course, the Dickens' arabesque of unusual but entirely human figures, not forgetting Toots the feeble-minded, who always sees the Christian right in people and affairs. He is considered in some ways the masterpiece of Dickens.

Edwin Drood, 1870; and Master Humphrey's Clock, 1840. 399C.

"Edwin Drood," the last work of Dickens, was unfinished by him; he ended his career in this invention of the new detective story, and alone, perhaps, among detective-story writers, never lived to destroy the mystery. There have been many theories of solution advanced by foremost literary critics, but none has succeeded in answering the riddle. Was Edwin Drood really murdered by his uncle, John

Jasper, or was he simply rendered unconscious by the attempted murder, returning later to haunt his old home? If he lived, did he remember accurately who had attacked him? Was he positive that he should take revenge on his uncle? If he did return, was he masquerading as Datchery or Bazzard? Had Landless, Drood's temporary enemy, anything to do with the mystery? Was Helena Landless concerned?

Dickens surely proved himself master of the concealed plot in this his only novel with a plot, and has left an interesting puzzle for an adequate solving.

"Master Humphrey, the founder of a club holding weekly meetings in his chamber for the purpose of hearing original tales read by its members, the manuscripts having previously been deposited in the case of a quaint old clock." Originally produced in magazine form, these stories still form a magazine, but one, for all practical purposes, written entirely by the one author, who as editor was the precursor of the editor of "Household Words" and "All the Year Round," producing in all three the same sense of "absolute ease in an atmosphere of infinite gossip." Though not one of the most important of Dickens' works, it is interesting as reproducing and fore-shadowing two phases of his productive power. On the side of the club idea we have the revival of *Pickwick* and the *Wellers*; and on the novel side we have the development of the story in "Master Humphrey's Clock" into the great book "Old Curiosity Shop." These aspects of this comparatively unimportant miscellany only go to emphasise the fact that nothing which Dickens wrote can be neglected if a full appreciation of his genius is to be gained.

Great Expectations. 1861. 234.

Best of the later novels. The hero Pip is an unheroic hero personifying the weakness of character which comes from a snobbish tendency fostered by circumstances. The great expectations are disappointing to the hero, and this irony of title is carried throughout by the gentle cynicism of the author. One vein of this humour is developed in the bouncing "Trabb's boy" who tortures Pip with his chaff, and is illustrative of the way in which the English populace now takes its revenge on its social superiors.

Hard Times. 1854. 292.

"Sullen socialism" Macaulay pronounced it. "Entirely right in the main drift" was Ruskin's verdict. The basis of the sermon of the book is that political economy must take account of the soul or emotional side of humanity; must realise that man cannot live on facts alone, is not merely an intellectual calculating machine, but possesses a whole world of affections, feelings, and fancies which cannot be overpowered to the ultimate advantage of mankind. The work voiced the philosophical radicalism of the time when written.

The scene is in Coketown, a manufacturing town, where flourishes Thomas Gradgrind, "a man of realities; a man of facts and calculations." His family comes to the end which may be expected from the education in self-interest which it received. On the other side of the picture is the circus troupe with Cissy Jupe, who proves the angel of the Gradgrind family; Blackpool and Rachael, the working man and woman; and Sleary, whose heart cannot be hardened even by brandy and water.

Life and Adventures of Martin Chuzzlewit. 1843-44. 241.

Famous for its satire on American opinions, fads, and heresies; the episode of Martin's visit to America is "the blazing jewel and the sudden redemption of the book." Although the work displays his

"mere abstract acuteness and rapidity of thought" in a greater degree than any of his others, the humour is rather harsh and hostile than hilarious and humane, particularly in Pecksniff and Mrs. Gamp; though Martin himself and Mark Tapley, with whom we always laugh in sympathy, relieve the unaccountable gloom of the story.

Life and Adventures of Nicholas Nickleby. 1838-39. 238.

In contrast to the gloom of "Oliver Twist"—written just before—"Nicholas Nickleby" has the refreshing breath of a romance. There is much sordidness and intrigue, but it is all overcome by the "young, poor, brave, unimpeachable, and ultimately triumphant" hero. One of the atrocious conditions under which Nicholas suffers, and against which he rebels, is that of the schools of Yorkshire. Dickens takes this opportunity for dragging to light customs of great neglect and even brutality.

The comic characters and scenes in this novel are secondary, but in themselves inimitable.

Little Dorrit. 1855-57. 293.

The cry for "Administration Reform" after the year of war including Sebastopol was enthusiastically taken up by Dickens. In the "Circumlocution Office" in "Little Dorrit" a satire on the civil service is embodied. Throughout this novel the hand of fate seems omnipresent, seeking to prove that character is almost sure to be overruled by circumstance. Again the author draws upon his childhood experience; Little Dorrit is born and bred in the Marshalsea, and starting from such unhappy beginnings, the gloom of the debtor's prison casts a shadow over the whole story, in such a degree that it has been said that while working out this piece of great art Dickens was passing through his dark moments of life.

Old Curiosity Shop. 1841. 173.

The novel which has caused most of the controversy concerning Dickens' power to portray the pathetic. In spite of criticisms to the contrary, Little Nell, of all the children of Dickens, and he is avowedly an author most perfectly at home with them, seems to have stood highest in popular favour.

Hood paid her the tribute of his admiration, and Jeffrey the tribute of his tears. Landor likened her to Juliet and Desdemona, and Dickens shut himself from all society at her death.

Swiveller and the Marchioness ring more true to the author's manner, however, likewise Quilp, Sampson Brass, and Mrs. Jiniwin, because, although grotesque and frivolous, they are representative of more real types. Moreover, Dickens was natural and complete in humour, while prone to be forced and ambitious in pathos.

Oliver Twist; or, the Parish Boy's Progress. 1838. 233.

A novel of tragedy, dealing mainly with the criminal classes of London. The story of Oliver leads through all the phases of low life, from the deplorable conditions in the workhouse to the lowest haunts of gangs of thieves. An overpowering social sermon and individual warning; even though not a work of first literary merit.

Our Mutual Friend. 1864-65. 294.

Next to the last of the novels, it makes a happy return to Dickens' earlier manner, the manner of farce and amusing vulgarity. The opening scene, for example, of the dinner given by the Veneerings, is a delicious satire on the hospitality of the rich upstart and the ill-bred indifference of his guests. The plot is not the best of Dickens, if Dickens can be said to have plots, and the funny characters are forced,

but the simple and sweet, villainous and ugly, tragic and pitiful, are all there, with the happy ending which Dickens always in some way or other manages to bring about.

Personal History of David Copperfield. 1849-50. 242.

Said to mark the culminating point in the author's career. It is in great measure autobiographic; possibly because of the personal touch, the descriptive scenes of David's childhood are among the most beautiful pictures of childhood in existence. The story of the struggle of the poor boy with unfavourable circumstances on and upward to comfortable surroundings and fair prospects, follows pretty closely—even including the eccentric and amusing characters with their special interests—the experiences of Dickens himself.

"Of all my books, I like this best . . . I have in my heart of hearts a favourite child, and his name is David Copperfield."

Posthumous Papers of the Pickwick Club. 1836-37. 235.

The modern picaresque adventure-novel, elevated to the tone of broad British humour; written with a power of keen observation and graphic painting which places customs and habits, men and women, of the author's time before us in grotesque but not too unkind caricature; producing two immortals, Mr. Pickwick and Sam Weller.

The original publishers made £20,000 by this work, which at one time was to be abandoned while being serially published.

Reprinted Pieces, etc.; also the Lamplighter; To be Read at Dusk; and, Sunday under Three Heads. 399B.

The "relic-hunting worship of Dickens" has brought to light and publication much material below the level of his recognised books of fragments, such as "Sketches by Boz" and "The Uncommercial Traveller." But the result of such searching as given in this particular volume is necessary to a complete appreciation of Dickens, especially in his rôle as journalist and producer of pot-boilers. Moreover, even in this general unearthing, the genuine Dickens as novelist is evident, as for example in "Sunday under Three Heads," where his plea for the pleasures of the people rings true to the great purpose of his living and writing, the championship of the rights of the lower classes.

Sketches by Boz. 1835-36. 237.

The author's first work, published in various magazines of the day. They included sketches of men and life as Dickens observed them, and tales and romances as he imagined them. All foolish, amusing, comic, and full of jokes; jokes old, some of them, and commonplace, but of the perennially funny type like "sitting down on one's hat." All handled in a manner which unmistakably indicated in the author the "power to live."

Tale of Two Cities. 1859. 102.

A tale of the French Revolution of 1793; London and Paris are the two cities. The story centres mainly in Paris. The principal characters finally come together there; and there the young English barrister, Sydney Carton, sacrifices his life to save the young Frenchman, Darnay, sentenced to die by the guillotine; the sacrifice being for the sake of Darnay's wife, whom Carton loves with a pure devotion.

"A powerful book, unquestionably. No doubt there is in its heat and glow a reflection from Carlyle's 'French Revolution,' a book for which Dickens had the greatest admiration. . . . His pictures of Paris in revolution are as fine as the London scenes in 'Barnaby Rudge;' and the interweaving of the story with public events is even better managed than in the earlier story of the Gordon riots."

F. T. MARZIALS.

Uncommercial Traveller. Introduction by Ernest Rhys.
399D.

"Under the rather artificial disguise of 'The Uncommercial Traveller,' Dickens contrives, scene by scene, character by character, to give us a vision of England, and of the little England within walls that is London, as he saw them just fifty years ago. . . . Sketch by sketch, chapter by chapter, he writes out for us the story of his emotions and sensations—this shrewd uncommercial traveller in human nature, who could individualise anything from a railway station to a dirty dinner plate—that he saw on his journeys through England. . . . No one who cares for Dickens can afford to neglect this everyday book, of his Traveller's Tales. It is full of his humour, tenderness, and fantasy, as they were evoked in the years when he had become famous, but was still at heart a man of the street and a man of the common people."—ERNEST RHYS.

DOCTOR THORNE. Trollope, Anthony. 360.

DOMBEY AND SON. Dickens, Charles. 240.

DON QUIXOTE. 2 v. Cervantes Saavedra, Miguel de. 385, 386.

DOVE IN THE EAGLE'S NEST. Yonge, C. M. 329.

Dumas, Alexandre. 1803-70.

Black Tulip. 1850. 174.

A story of the time of William Prince of Orange. The romance of a tulip fancier, his trials, sufferings, imprisonment, final reward, and happiness are interwoven with the picture of political intrigue and unjust cruelties, practiced in the manner of execution for treason, real or supposed, practically without trial. It was written at the time of Dumas' prodigal's exile, and rumour has it that during his stay in Brussels the King of Holland gave him the outline of the novel in the story of the murderous execution of the De Witts and the imprisonment of Van Baerle, the tulip fancier, godson of Cornelius de Witt.

Chicot the Jester. 1846. 421.

This is the second of the Valois romances in which Dumas resumes "the saga of his hero, Bussy d'Amboise, with a zest and an adventurous resource that he never excelled in all his writing and fighting on paper. In the death of Bussy we have a unique exhibition of Dumas' Art."

The closing scene of the book draws this warm tribute from Mr. Lang: "I know four good fights of one against a multitude. These are, the Death of Greter the Strong, the Death of Gunnar of Lithend, the Death of Hereward the Wake, and the Death of Bussy d'Amboise."

Count of Monte Cristo. 2 v. 1844-45. 393, 394.

This edition creates an opportunity to make, or renew, an acquaintance with Dumas through a translation which follows him instead of running away from him, and reproduces his forms of thought as closely as the difference between English and French idioms will allow.

This most celebrated work of its celebrated author, not even excepting the D'Artagnan romances, "is Dumas' 'Misérables,' and the lesson it teaches—'Vengeance is mine, saith the Lord'—is taught so

effectively, so honestly, and on so great a scale that the book has a moral value which alone should preserve it for generations to come."

From the time that Dantés, formerly mate on the merchant ship *Pharaon*, and falsely charged with being a Bonapartist and informant against the government, is thrown into the prison of the Château d'If, for years of confinement, to his final possession of the treasure and his arriving as the Count of Monte Cristo, the whole work "pulses brisk with excitement, dramatic situation, chivalry, gallantry, and wit." Upon this attainment of wealth a society is conceived in which the hero lives to avenge his wrong, and in which gold is the universal factor, and the hero, driven to the conclusion that matter is unconquerable, takes refuge in hashish from weariness.

Lord Salisbury when Prime Minister and a guest at Sandringham was surprised by the Prince one morning at half-past four reading his favourite book, "Monte Cristo." The Prince afterwards confessed that he had arisen half an hour earlier, that same morning, lured by the same romance.

Forty-five. 1848. 420.

This third and last of the Valois romances has been termed a medley containing many scenes of romance and tragedy. The "forty-five" were Henry III.'s famous body-guard, who play a less conspicuous part than Chicot the Jester. The story is concerned chiefly with the revenge of Lady Monsoreau upon the treacherous D'Alençon, who had caused the death of her beloved Bussy in the preceding romance.

"Les Quarante-Cinq" was a favourite with George Sand, who was found reading it during her last illness, and confessed, "Why, this is the fifth or sixth time I have read it and the others. When I am ill, anxious, melancholy, tired, discouraged, nothing helps me against moral and physical ills like a book of Dumas."

Marguerite de Valois. 1845. 326.

First of the Valois romances. Its success was second only to the "Musketeers" and "Monte Cristo."

Sixteenth-century France presented a period rich in dramatic and narrative sequence suited to Dumas' purpose, and loved by him in itself as history. "La Reine Margot" deals with the time of Charles IX. and Henri of Navarre, the intrigues of Catherine de Medici, and the massacre of St. Bartholomew.

The intrigue of the romance is full of absorbing interest and the characters are drawn with boldness and life, especially Catherine, with that Italian guile accorded to her in history; and the frank, ingenuous, supple-minded Béarnais, Henri of Navarre, one of Dumas' triumphs.

Three Musketeers. 1844. 81.

First of the D'Artagnan romances.

"If there exists a second Robinson Crusoe in any part of the world, be sure that the exile is whiling away his solitude reading 'Les Trois Mousquetaires,' under the shade of his parrot-feathered umbrella."

—JOSEPH MERY.

The careers of the four friends, astoundingly eventful at court, in war, or in adventure, are followed throughout the romances. "D'Artagnan the adroit Gascon, caressing his moustache; Porthos the muscular and foolish; Athos the somewhat romantic 'grand seigneur'; Aramis who pinches his ear to make it red—Aramis the discreet—Aramis who hides his religion and his amours," have achieved world-wide fame in their exploits because of Dumas' exciting narrative, flashing style, bold character descriptions, and marvellous background of cleverly interwoven scenes and situations.

Twenty Years After. 1845. 175.

Second of the D'Artagnan romances.

A continuation of the life histories of the four heroes, still righting wrongs, duelling, fighting, and rescuing. The time is that of Queen Anne of Austria and Charles I. of England. These men in growing, not of the author's set purpose but naturally, so that even he was surprised to find them grown, represent also the development of a race and nation; for in spite of weak chronology and faulty facts, Dumas had as wonderful a genius for history as Gibbon or Michelet.

Edgeworth, Maria. 1767-1849.

Castle Rackrent, 1800; and, the Absentee, 1812.

Introduction by Brander Matthews. 410.

Castle Rackrent is apparently the first in time of all Irish stories, and to this day it remains the first in point of merit. Lover and Lever and Carleton may have imitated it and emulated it, but they were none of them able to surpass it. Such a true and sympathetic picture of life among the lowly had never been written; it sounds the depth of Irish character, but with a loving touch the types are set in motion before us and we are made to like them and feel sorry for them. This effect is produced through Thady, the inimitable, the devout, retainer, who tells the story of the successive owners of Castle Rackrent and the incidents occurring. In his introduction to the Waverley Novels Scott writes that he wished to attempt for Scotland what Miss Edgeworth had done for Ireland: "To set the natives in a more favourable light and procure sympathy for their virtues and indulgence for their foibles."

"The Absentee" is inferior to "Castle Rackrent" perhaps only because it lacks Thady for its narrator. The wit and humour of the Irish, their short-sightedness and irresponsibility, their clannishness and their loyalty, are most faithfully illustrated in this vivacious, swift-moving story. Macaulay testified to the accuracy of the story and went so far as to compare the last scene with an episode in the "Odyssey." Ruskin said of it, "You can learn more of Irish politics by reading 'The Absentee' than from a thousand columns out of Blue Books."

EDWIN DROOD. Dickens, Charles. 399c.

Eliot, George, pseud. 1819-80.

Adam Bede. 1859. 27.

English country life a century ago, in which the character studies are based on actual people, the chief portraits being drawn from the author's own family and relations. The narrative deals with the problems in the mysteries of human nature and embodies the author's philosophy of conduct and retribution.

Charles Reade, in his first enthusiasm over it, said that it was the finest thing since Shakespeare; and Herbert Spencer brought word to its writer, before it was two months published, that it had been quoted in the House of Commons.

Felix Holt, the Radical. 1866. 353.

The period depicted is that just after the passing of the Reform Bill. Two striking figures hold the centre of interest: Harold Transome, the political radical, worldly to the tips of his fat, well-shaped fingers, yet not dishonourable, stands in contrast to the noble, ideal

radical, Felix Holt. All the author's strength has been thrown into drawing this man, whose life was one of self-renunciation for the good of his fellow-men. The minor characters are drawn with an almost Shakespearian variety and truth to nature.

Mill on the Floss. 1859. Introduction by W. Robertson Nicoll. 325.

"So long as George Eliot is read, wise readers will turn to the 'Mill on the Floss' as the best, the truest, the most authoritative account of her own complex character."

The scene of the story is laid in the author's home district, many of the descriptions and incidents being based upon personal knowledge and experience. The heroine, Maggie Tulliver, in whom is the "presentation of a character essentially noble, but liable to great error—error that is anguish to its own nobleness," and who comes out conqueror at last, follows in psychological analysis the development of the imaginative, impulsive, strong, yet tender George Eliot herself from childhood to womanhood.

Romola. 1863. Introduction by Rudolf Dircks. 231.

An historical novel dealing with the tumultuous and dramatic scenes of the fifteenth century.

"Just as Savonarola was the overshadowing figure of Florentine life at that time, so he is the overshadowing figure of 'Romola'; apart from its interest as a work of fiction, the book possesses historic and biographical value in recording the incidents of the rise and fall of one of the greatest Dominican monks." If it does not represent the art of George Eliot quite at its best, it is nevertheless one of our best historical novels.

Scenes of Clerical Life. 1858. Introduction, a biographical sketch, by Grace Rhys. 468.

CONTENTS: The Sad Fortunes of the Reverend Amos Barton; Mr. Gilfil's Love Story; Janet's Repentance.

George Eliot's first attempt at fiction, the great success of which determined her career. The identity of the author of the stories, first appearing in "Blackwood's Magazine," was unknown even to Mr. Blackwood, who wrote to his anonymous contributor: "It is a long time since I have read anything so fresh, so humorous, and so touching. The style is capital, conveying so much in so few words." In all of the stories, the idiom, manners, slightest action of peasants, artisans, and paupers are perfectly rendered. The first is a story taken from the real life of a friend of the author's mother; a poor minister's wife, struggling to make both ends meet and suffering not only with physical burdens, but also through the petty scandals brought about by the countess who saddles herself upon the family and blinds the good Amos by her promises of livings. Life at last proves too great a struggle for Milly Barton, and the gentle, strong, patient wife and mother quietly lays down her burden at the threshold of another world than this.

"Mr. Gilfil's Love Story" is a "little Italian romance dropped on English soil." Sir Christopher Cheverel and his wife while at Milan become interested in the little orphan Tina, whom they finally adopt. The story of Tina's love for Captain Wybrow, the nephew of her foster-parents, and of Maynard Gilfil's love for Tina is a tragic one ending in pathetic tragedy also.

"Janet's Repentance" is the awakening of a morally mixed nature to a new, a spiritual life. The characters of Mr. Dempster, the unscrupulous, brutal, drunken lawyer; Mr. Pilgrim, the tall, heavy,

rough-mannered doctor; and Mr. Tryan, the ascetic evangelical clergyman, are all wrought with the incomparable skill of the author's appreciative genius.

Sidney Lanier has said that the characters in all these stories may be arranged into a picture which becomes epic because it is filled with the struggles of human personalities dressed in whatever russet garb of clothing or circumstances.

"Our subtlest analysis of schools and sects must miss the essential truth unless it be lit up by the love that sees in all forms of human thought and work the life-and-death struggles of separate human beings."—*From "Janet's Repentance."*

Silas Marner, the Weaver of Raveloe. 1861. Introduction by Annie Matheson. 121.

Deepest misery and tragedy, greatest love and tenderness, happiest humour and philosophy are all woven, by means of most telling characters, into a story whose perfection of unity has never been surpassed. The exquisite and realistic descriptions of nature in its sympathy with or harshness toward humanity make every situation more poignant; while the influence of the charmingly natural child, Eppie, who leads men "away from threatening destruction" pervades the whole, giving it the atmosphere of an idyllic tale.

EMMA. Austen, Jane. 24.

Erckmann, Emile, 1822-99, *and* **Chatrian, Louis G. C. A.,** 1826-90.

History of a Conscript of 1813, 1864; and Waterloo, 1865.
New translations by Russell Davis Gillman. 354.

Good old Father Goulden in this story is the means of relating to us the history of Europe as it appeared to the humbler classes of the time. In Joseph Bertha's story we learn of the horrors of the Conscript, and the terrible campaign of 1813. In his mouth is put the military part of the story, which is excellently done. In the presence and sweet womanliness of the young wife there is charm, and relief from the more tragic side; and in Aunt Grethel is personified the French populace, who would worship Napoleon to-day, and if it appeared to suit their peace of mind would be equally ready to do homage to the Bourbons. Nobody else has related with such photographic exactitude the feelings, the flexibility, and the fickleness of the French people.

EUGÉNIE GRANDET. Balzac, Honoré de. 169.

EVELINA. Arblay, Mme. F. B. d'. 352.

FAIR MAID OF PERTH. Scott, Sir Walter. 132.

FELIX HOLT. Eliot, George, *pseud.* 353.

Fielding, Henry. 1707-54.

History of the Adventures of Joseph Andrews and His Friend Mr. Abraham Adams. 1742. Biographical and critical Introduction by George Saintsbury. The text of this issue in the main follows that of the standard or first collected edition of 1762. 467.

Fielding's principal object in writing "Joseph Andrews" was to caricature "Pamela" by presenting a picture of heroic male virtue

in humble life, as a ludicrous counterpart of Richardson's sketch. The endeavour was also to imitate the manner and catch the spirit of Cervantes in his "Don Quixote." In the character of Mr. Abraham Adams, one of the most delightful in the whole range of English fiction, Fielding faced facts as they were, and righteously thrashed hypocrisy and evil with unyielding physical and moral courage.

"Joseph Andrews" stands forth as the first real novel in distinction from the romances of predecessors and contemporaries. This pre-eminence is gained because of the aliveness of the characters. "No one that I can think of," says Professor Saintsbury, "except Fielding's greatest successor in the present century, Thackeray, has the same unflinching gift of breathing life into every character he creates or borrows. They are all alive, even to Joseph and Fanny, who have to 'preserve Joseph's Josephhood.'" Lady Booby in the small part allotted to her is as much a reality as Lady Bellaston; Mr. Trulliber, though a monster, is nevertheless a man. Mr. Tow-ouse, and Mrs. Tow-ouse, and Betty, and the coachman are all real, even while the reader remembers that they are eighteenth-century men and women, sometimes drawn as sketches, and nearly always obviously caricatured.

The History of Tom Jones, a Foundling. 2 v. 1749. Introduction by George Saintsbury. 355, 356.

"Tom Jones is an epic of life: not indeed of the highest, rarest, the most impassioned of life's scenes and phases, but of the healthy average life of the average natural man; not faultless nor perfect by any means, but human and actual as no one else but Shakespeare has shown him in the mimic world."—SAINTSBURY.

It stands for the fullness of Fielding's art and manhood. Into it he compressed his richest observations on life and his ripest thought; and expended in its composition some thousands of hours. Thackeray pays the indirect eulogy in "Pendennis," that "Tom Jones" was the last book in which an English novelist was allowed to depict a man.

FORTUNES OF NIGEL. Scott, Sir Walter. 71.

FORTY-FIVE. Dumas, Alexandre. 420.

FRAMLEY PARSONAGE. Trollope, Anthony. 181.

Galt, John. 1779-1839.

Annals of the Parish; or, The Chronicle of Dalmailing during the ministry of the Rev. Micah Balwhidder, written by himself; arranged and edited by John Galt, 1821; and the **Ayrshire Legatees,** 1821. Introduction by G. Baillie Macdonald. Includes "Illustrations, anecdotes, and critical remarks" either by the author himself concerning his works, or quoted from contemporary reviews of his day. 427.

"Annals of the Parish" was undertaken with the purpose of writing a book which should be to Scotland what the "Vicar of Wakefield" is to England. The Rev. Micah Balwhidder presents in Scottish character a combination of Sir Roger de Coverley, Dr. Primrose, and Uncle Toby; and he, together with the other characters, develops a delightful work, full of the humour which depends on great naïveté, indolence, occasional absurdity, natural good sense, taste, and kind feeling. Historically it traces the morals and manners of a Scots inland village in growth from a comparatively unimproved state

in 1760 to the modern period, modern manners, and modern way of living in 1809. Originally published in "Blackwood's Edinburgh Magazine," it was most happily received and favourably reviewed by the foremost critics of the time, and has remained highly appreciated and enjoyed to the present day.

"Ayrshire Legatees" is the story of the doings of a worthy Scottish clergyman and his family during their trip to London to recover a large property bequeathed by a relation in India. This lowly and simply bred family club, as it were, presents a very entertaining miscellany of original, naïve, and preposterous observations. The conception is on the order of the "Humphry Clinker" of Smollett, the "Bath Guide," or "Paul's Letters to his Kinsfolk;" but the execution and details are entirely original and particularly adapted to the Scottish type.

Gaskell, Mrs. Elizabeth Cleghorn (Stevenson).
1810-65.

Cranford. 1853. 83.

The classic in which the author discovered a province and made it her own—"feminine society in out-of-the-way towns and villages before the encroachment of railroads and penny postage." We laugh at the foibles and eccentricities of the tea-drinking widows and spinsters at whose parties no man is allowed, and who always indulge in the time-honoured feminine prerogative of looking under the bed for a fierce-visaged villain. We are moved to tears by the pathos of genteel poverty and quiet endurance of poignant suffering. And every moment we are really living in the quaint, delightful village revealed to us with such genius and intimate sympathy.

GEOFFRY HAMLYN. Kingsley, Henry. 416.

Goldsmith, Oliver. 1728-74.

Vicar of Wakefield. 1766. 295.

The story of the Primrose family includes all the material required in the novel of the eighteenth century; sweet young women with romantic names, the graceful villain, the magnanimous country gentleman, and the eccentric parson; but the whole is softened and toned down into a prose poem of idyllic surroundings, giving life lessons of contentment; and it is not lacking in fearless denunciation of social and political evils.

"With Bunyan's allegory it lies constantly on the table of even the illiterate. It was the book Charles Dickens took to bed with him every night, they say; Goethe claimed that it was the greatest novel of his day, and finely acknowledged his debt to it at the critical period of his life."

One hundred and twenty-four separate editions, in addition to those in his complete works, have been published, and it has been translated into almost all civilised languages.

GOTHELF, JEREMIAS. See Ruskin, John, *ed.* Ulric the Farm Servant. 228.

GREAT EXPECTATIONS. Dickens, Charles. 234.

GUY MANNERING. Scott, Sir Walter. 133.

HANDY ANDY. Lover, Samuel. 178.

HARD TIMES. Dickens, Charles. 292.

HAROLD, THE LAST OF THE SAXON KINGS. Bulwer-Lytton,
E. G. E. L., 1st Baron Lytton. 15.
HARRY LORREQUER. Lever, Charles. 177.

Hawthorne, Nathaniel. 1804-64.

House of Seven Gables. 1851. 176.

In no other work does Hawthorne so thoroughly succeed in fusing charm and power. Nowhere in modern literature can there be found more true pathos than in the description of the old house, poor old Hepzibah, and her wronged brother Clifford, become feeble-minded through his intense suffering. Young Phœbe, pure and fresh, coming into the sad gloom of the old Pyncheon mansion, adds by contrast a picturesque charm; while the physical tragedy of Judge Pyncheon's death is depicted with power which impresses the haunting scene forever upon the memory, and moreover drives home the moral truth which Hawthorne says the book was meant to preach—"namely, that the wrong-doing of one generation lives into the successive ones, and, divesting itself of every temporary advantage, becomes a pure and uncontrollable mischief."

"Hawthornesque," according to William P. Trent, suggests at once "a romance or tale that blends the elements of mystery, pathos, gentle humour, subtle fancy, moralising symbolism, penetrating morbid psychology, sympathy with the past."

Marble Faun; or, the Romance of Monte Beni. 1860. Introduction by Sir Leslie Stephen. 424.

To this story has been accorded the highest praise bestowed upon a work of fiction; its editions are numerous and its translations several. To every thoughtful reader there will be discovered according to his individuality or experience a new set of meanings in this wonderful religious romance. Every casual reader will discover enough of mystery, of action, of plot, to hold interest to the last tragic scene. Every lover of Rome or traveller who has been or who expects to go will find in this book a part of the mental equipment helpful to a fuller appreciation of the painting, sculpture, and architecture of Rome, and a key to the mystery of the fascination of that city.

The story centres in the development of the soul of Donatello, a free and sylvan youth untouched by sin, through the knowledge of good and evil to his self-conviction, together with that of Miriam the temptress, for the murder of Father Antonio. The whole question of sin and crime, their origin and distinction, is embraced in the experiences of the four art students in Rome. Beyond the interest of the story there is an undefinable quality adding to its charm. Mr. J. L. Motley, the historian, says in a letter to Hawthorne, "I like the misty way in which the story is indicated rather than revealed. I like those weird Hawthornesque shapes which are the atmosphere of this book."

Scarlet Letter; a Romance. 1850. 122.

His supreme creation. The story is based upon the finding of an old frayed scarlet letter and accompanying papers, relating the narrative which originated in earliest Puritan days. Hawthorne tells about all this in the introductory chapter, "The Custom House."

"The Scarlet Letter' alone (of the four romances) has a subject that makes a universal appeal. The misery entailed upon Hester Prynne and Arthur Dimmesdale in consequence of their sin, and the malignant revenge for his own wrongs taken by Roger Chillingworth, must profoundly impress every reader endowed with even a modicum

of imagination. . . . His imagination played around the scarlet initial; it also played around the fantastic Pearl and her relations with her parents. Perhaps a slighter infusion of the 'Hawthornesque' would have made the most imaginative American romance one of the indisputably greatest books of the world."—W. P. TRENT.

HEADLONG HALL. Peacock, T. L. 327.

HEART OF MIDLOTHIAN. Scott, Sir Walter. 134.

HEIR OF REDCLYFFE. Yonge, C. M. 362.

HENRY ESMOND. Thackeray, W. M. 73.

HEREWARD THE WAKE. Kingsley, Charles. 296.

HIGHLAND WIDOW. Scott, Sir Walter. 127.

HOUSE OF SEVEN GABLES. Hawthorne, Nathaniel. 176.

HOUSEHOLD OF SIR THOMAS MORE. Manning, Anne. 19.

Hugo, Victor, Comte. 1802-85.

Les Misérables. 2 v. 1862. Translated from the original French by Charles E. Wilbour. Introduction by S. R. John. 363, 364.

In 1862 "Les Misérables" made its appearance simultaneously in ten languages. It was the work of "the greatest writer born in the nineteenth century" according to Swinburne; and of "far and away the greatest artist in words that modern France has seen," as one of his most unsympathetic critics admits. "In this work, with all his wealth of invention, his beauty of diction, and all the sincerity of which he was capable, Hugo set forth in one glowing panorama the tragi-comedy of human life. . . . 'Les Misérables' is an immortal book, not only because it is the work of a genius, but because its theme is perennial." In all of the various conditions and fortunes of all the characters, but especially in that of Jean Valjean, the high-souled outcast from society, the author effects "the fusion of pity and horror in a fiery and burning charity." He sought and found the spirit of kindness and of brotherhood. There has been much harsh criticism of the diversity of interests and lengthy philosophisings which tend to detract from the unity of the novel, while the love story of Marius and Cosette is by many pronounced weak; but there are individual scenes of tremendous power, such as Valjean's escape from Thénardier, his flight through the sewers, the defence of the barricade, and, above all, the field of Waterloo, which reveal the genius of Hugo in its glory.

Notre Dame de Paris. 1831. Published also under the title The Hunchback of Notre Dame. 422.

One of the greatest tragic romances, it was the first in which Hugo tried to combine the romance of the Waverley novels with the epic. It resuscitates mediæval Paris, its Gothic architecture and its people, with much of the fulness that characterises Balzac's scenes of Parisian life. Louis XI. has been painted by many famous hands, but Hugo's portrait contains by far the most force and animation and spirit. The cathedral so vividly described, so constantly the centre of the thrilling scenes of the story, together with the grotesque ringer, Quasimodo, stands as a never-to-be-forgotten monument to mediæval times.

HYPATIA. Kingsley, Charles. 230.

IVANHOE. Scott, Sir Walter. 16.

James, George Payne Rainsford. 1801-60.

Richelieu; a Tale of France. 1829. Introduction by Rudolf Dircks. 357.

The first of a long series of 100 novels. An entertaining fireside romancer, if not an author to hold one breathless, he gives a genuine introduction to history because of his great care about facts and not allowing himself too great imaginative licence. The historical incident depicted in "Richelieu" is centred in the conspiracy of Cinq Mars, who owed his position as favourite of the king to the great statesman. Richelieu appears in this story as he appeared to his contemporaries: a commanding, fateful figure, without a conscience and without feeling, with the Bastille and the torture chamber in the background.

JANE EYRE. Brontë, Charlotte. 287.

JOHN HALIFAX, GENTLEMAN. Craik, Mrs. D. M. 123.

JOSEPH ANDREWS. Fielding, Henry. 467.

JOURNAL OF THE PLAGUE YEAR. Defoe, Daniel. 289.

KENILWORTH. Scott, Sir Walter. 135.

Kingsley, Charles. 1819-75.

Alton Locke, Tailor and Poet. 1850. 462.

The story in this propagandist novel is that of the struggle of a boy of the poorest classes to raise himself through education to a position where he will be able to help his suffering fellowmen. He is aided in his ambitions by Mackay, the bookseller, who recognises the boy's gifts and seeks to help him in his education; by Crossthwaite, the Chartist, who endeavours to make the young man use his talents as writer, poet, and orator for the people's cause; and by the Dean who patronises his efforts so long as they do not too nearly conflict with the cautious procedure of the Church. There is a love story also, though it bears but a small part in the development of the novel.

The dreams of this tailor-poet, confused, inchoate, often wild in their weird incoherence, purported accurately to represent the state of mind in the industrial world at that time, when the Chartist agitation came to a head and burst, being followed by trade unions and co-operative societies.

"In the description of the fetid workshops and fever dens of the sweaters, in its exposure of the causes which turned honest and peaceable workmen into conspirators, the author of 'Alton Locke' did the work of half a dozen labour commissions, and did it much more effectually by appealing in fervid tones of passionate sympathy to the well-to-do people of his day, calling upon them to rescue their fellowmen from destruction of soul and body, and stimulating private and public philanthropy to set about and face the social problem with honesty of purpose."—REV. M. KAUFMAN in "Charles Kingsley, Christian Socialist and Social Reformer."

Hereward the Wake; "Last of the English." 1866. 296.

The adventures of the historical or legendary defender of the East Anglian fens against William the Conqueror. "Fifty per cent. of the labours of Hercules were to kill somebody or destroy something. But Hereward exceeds even this proportion." "Hereward the Berserker, the brain-hewer, the land-thief, the sea-thief," was a vehement glorification of Kingsley's gospel of Muscular Christianity.

Charles Kingsley was no scientific historian and received his due of harshest criticism; but he was a fine saga-maker and thereby created another "of those valiant open-air romances, through which blows the very breath of the English countrysides . . . and which help to stimulate a keener feeling in the people who read them about the people who inhabited there in the old time."—E. RHYS.

Hypatia; or, New Foes with an Old Face. 1853. Introduction by Ernest Rhys. 230.

The finest of his books, a glowing Alexandrian romance, picturing the world of the fifth century, an era of seething and decadence corresponding in some respects to the age of Louis XV. But it opens the way into the serene regions of philosophy as well as into the troubled material life of a city. Through the pages of an intensely interesting story we are taught the belief of both Christian and Heathen Alexandrians, that all things appealing to the senses are temporal, while certain things perceived only by conscience and reason are eternal. Kingsley's source of inspiration was his study of late Greek antiquity.

Westward Ho! or, The Voyages and Adventures of Sir Amyas Leigh, knight, of Burrough, in the county of Devon, in the reign of Her most glorious Majesty Queen Elizabeth. Rendered into modern English by Charles Kingsley. 1855. Introduction by A. J. Grieve. 20.

"A novel of Elizabethan adventure, written in the full glow of that return of patriotic fervour which came upon Englishmen with the Crimean War." The ardour of partisanship displayed by the author, religious, political, and national, has brought against the work some harsh invectives; but Kingsley's verve and rush of heroic adventure carry us through all anachronisms of history and all personal prejudices to the fullest enjoyment of the tale. The centre of the story is Amyas Leigh, a lad of the author's own Devon, of the strong, generous, tender type that makes the beloved, fearless mariner. Around him move Drake and Hawkins, Raleigh and Grenville . . . plotting Jesuits, Romanist country families, mariners who have sailed round the world with Drake, who have seen Columbus and Cabot and Vasco da Gama, country parsons, gentlemen adventurers, Spanish dons, South American Indians, and victims of the Inquisition all crowding the story with variety of character and incident.

A perfect boy's book abounding in the most vivid narration and description.

Kingsley, Henry. 1830-76.

Ravenshoe. 1862. 28.

His most successful work. Few social studies are of greater interest than "Ravenshoe;" it is a picture of town and country life in England at the epoch of the Crimean War; a prosperous country life and a time of vigorous manufacturing interests. The peaked face man,

Charles Ravenshoe, was Kingsley's own favourite of all his characters, while Cuthbert Ravenshoe, Lord Saltire, his masterpiece, old Lady Ascot, and the rascal Lord Welter are all faithful, distinguished portraits in this old story of the concealed marriage and substituted heir.

"Henry Kingsley's tales have been printed in all sorts of shapes and styles, at all sorts of prices, and by all kinds of publishers on his own side of the Atlantic and in his own province of Australia, from the ordinary three-volume British Circulating Library novel to the Tauchnitz, and the shilling yellow-back of the railway station. . . . There is in them, to me, the same inexplicably weird and fantastic charm which I believe to have been characteristic of Henry Kingsley himself."—LAURENCE HUTTON.

Recollections of Geoffry Hamlyn. 1859. 416.

Among the colonial and Australian novels this is a pioneer. It describes under an easily ascertained disguise the adventures of the hero, who was the author himself. The Australian episodes, the home country scenes, are tinged with the reality of recent and warmly felt personal experience. The main charm of "Geoffry Hamlyn" is its vivid picture of Australian men and things. The career of the man who is introduced as the centre of a circle of Devonshire worthies, and leaves his English kinsfolk to wander "by the long wash of the Australian seas," settling in the interior of Australia, is comparatively unknown. The main interest is in the country itself, and in the description of its life the most genuine mastery is manifested.

"Geoffry Hamlyn" is a fresh, vivid, and picturesque book; the narrative is lively throughout. The author has a fine knack of conjuring profound mysteries out of the slenderest materials. Its sympathies are brave, honest, and somewhat homely; its taste is English; its moral tone is English. Although not perfect in workmanship, it is certainly well worth reading, and contains much that is novel and exciting.

LAST CHRONICLES OF BARSET. 2 v. Trollope, Anthony. 391, 392.

LAST DAYS OF POMPEII. Bulwer-Lytton, E. G. E. L., 1st Baron Lytton. 80.

LAST OF THE BARONS. Bulwer-Lytton, E. G. E. L., 1st Baron Lytton. 18.

LAST OF THE MOHICANS. Cooper, J. F. 79.

LAVENGRO. Borrow, George. 119.

LEGEND OF MONTROSE. Scott, Sir Walter. *See his Black Dwarf.* 128.

Lesage, Alain René. 1668-1747.

The Adventures of Gil Blas of Santillane. 1715. Introduction by Anatole Le Braz. 437, 438.

Parts one and two of the story were published in 1715; part three in 1724; part four in 1735. The successive adventures of this now famous hero were eagerly awaited. How Gil Blas left his scarcely unwilling kin, how he learnt by bitter experience to put little trust in flatterers, how he fell among thieves, among the minions of the law, among actors and other types of the society of his time, is recounted.

with wonderful fidelity, spirit, and insight. Literature since his time contains thousands of quotations and allusions of every kind to this story—a convincing tribute to the author's power in universal appeal.

"As one turns over the leaves of a library catalogue and sees the immense number of editions, and translations, and what not, that 'Gil Blas' has gone through and undergone in its century and a half of life, it is impossible not to draw the conclusion that its goodness is a matter settled out of hand. . . . Its best things are as fresh as ever, and are likely to continue so as long as human nature exists. . . . Excellence of style and surprising fidelity to human nature in character drawing, these are the two pillars of Lesage's renown."—G. SAINTSBURY.

Lever, Charles James. 1806–72.

Harry Lorrequer. 1839. Introduction by Lewis Melville.

177.

"Lever had the personal magnetism of a born storyteller, that easy flow of light description which without tedium or hurry leads up to the point, and that extraordinary memory for good stories which leaves nothing to the imagination but to invent the picturesque details."—NICOLL and SECCOMBE.

All of the best works of this rollicking Irish student, journalist, diplomat, and author are stores of anecdotes poured forth with very little arrangement, but in reckless abundance in a manner entirely in keeping with both the heroes and their creator—jolly, thriftless, boisterous fellows with a turn of melancholy and a passion for horses, cards, and gay society.

Thackeray and Bret Harte in their famous skits on Charles Lever's works unintentionally did much damage, causing his reputation in literary circles to diminish almost to the vanishing point; but signs are now not wanting that the day is near when his reputation will be re-established, and he will take his place among the most prominent novelists of the early Victorian era.

LITTLE DORRIT. Dickens, Charles. 293.

LONG WILL. Converse, Florence. 328.

LORNA DOONE. Blackmore, R. D. 304.

Lover, Samuel. 1797–1868.

Handy Andy, a Tale of Irish Life. 1842. 178.

The opening sentence of the story gives an idea of the reckless, rollicking, thoroughly Irish spirit of hilarious fun which carries the reader through the book and often sets him laughing to the verge of hysterics. Particularly if he has any Irish blood in his veins. "Andy Rooney was a fellow who had the most singularly ingenious knack of doing everything the wrong way; disappointment waited on all affairs in which he bore a part, and destruction was at his fingers' ends: so the nickname the neighbours stuck upon him was Handy Andy, and the jeering jingle pleased them." In construction it is a poor novel, "but it is a right good pill to purge melancholy" with its laughing Irish philosophy.

In giving Lover his due, his services toward the revival of Irish folk-song and Celtic folk-lore are to be reckoned with, though he came before the day of the scientific collector.

LYTTON, BULWER-LYTTON. See Bulwer-Lytton.

Manning, Anne. 1807-79.

Household of Sir Thomas More, 1851; with Roper's Life of More, 1616. 19.

In no other work has the author displayed her singular faculty of putting herself into the past with more reality and warmth of feeling than in this particular story, couched in the form of a diary by More's daughter. There is no better way of coming to know the joyous, witty, and wise "Blessed Thomas More" (formally added to the saints in the Catholic Calendar) than through this author, who writes of him as affectionately as if she had been his own daughter, and as vividly as if she had walked and talked with him in the flesh. We feel intimately near to his brave spirit, true wisdom, and great good nature as we witness his happy life in the old mansion by the Thames at Chelsea, where Erasmus was his companion, his dear daughter Margaret was at his side, and Hans Holbein was painting him and his children.

The accompanying Life by William Roper, More's son-in-law, and the only biographical writer of account under Henry VIII., is throughout a model of good taste and feeling, particularly in the pathetic description of the death of the great man and gentle saint.

Mary Powell, 1855; and Deborah's Diary, 1859. Introduction by Katharine Tynan. 324.

The story of the maiden and married life of Mary Powell, afterwards Mistress Milton, is told in the form of a diary. In John Milton, whose first wife Mary Powell was, Miss Manning has a hero who, although a supreme poet, was "gey ill to live with," and it is a triumph of her art that she makes no compunctions for the great poet while we appreciate the difficulties that fell to the lot of his women kind.

The journal of Milton's youngest daughter, Deborah—whom to bring into the world Mary Powell died—is one of the most fragrant books in English literature. One thinks of it side by side with John Evelyn's "Mrs. Godolphin." It records in charming style the events of the home life of Milton and his daughters, with his happy reliance and joy in them during his last years.

A general criticism of both works, which were of course intended as fiction, appeared in "Fraser's Magazine," dubbing them "spurious antiques," and the public was seriously warned not to accept them as authentic diaries. Both Archbishop Tait and Cardinal Manning spoke in high terms of their historical accuracy.

MANSFIELD PARK. Austen, Jane. 23.

MARBLE FAUN. Hawthorne, Nathaniel. 424.

MARGUERITE DE VALOIS. Dumas, Alexandre. 326.

Marryat, Frederick. 1792-1848.

Mr. Midshipman Easy. 1836. 82.

"Pre-eminent among the kindly, good-humoured portraits that hang in Marryat's long gallery of fun stands 'Equality Jack,' Mr. Midshipman Easy." The work is farce, but farce which almost borders on comedy. The absurdity always arises from the clash of characters. Jack Easy, ridiculously brought up by a mad father and a doting mother, has, along with the resulting power of incongruous philosophical reasoning, plenty of natural pluck, and when he is suddenly put into a man-of-war and stubbornly attempts to reconcile the practice of the service with the ideal picture of it presented in the

articles of war which he knows by heart, the situations are productive of much genuine amusement to all lookers-on and to the reader. Throughout the book the hero develops from a youth we were near despising to a man demanding our cordial respect. There is plenty of action surrounding *Midshipman Easy*, and the pages of the novel are crowded with admirable, stirring adventures and scenes of naval life, which no one was better fitted by experience and nature to describe than Marryat.

Percival Keene. 1842. Introduction by R. Brimley Johnson. 358.

The hero—born under obscure circumstances—after a series of hair-breadth escapes by sea and by land, attains to a position of well-nigh superlative prosperity and happiness. A somewhat offensive hero, but of admirable resolute alertness and deserving his success; even though his never abandoned aim is to prove his mother's shame and extort a confession of relationship from his proud and distinguished father. The character is very life-like and consistent throughout. The sea-fights are vigorous and the negro pirates are effectively melodramatic.

Peter Simple. 1834. 232.

Marryat's series of naval novels is perhaps the most remarkable instance of a man working his professional knowledge with effect in literature. The character studies, if rather external, are constantly true, the adventures are often exciting and always amusing, and some of the books, especially "*Peter Simple*" and "*Mr. Midshipman Easy*," are not likely soon to grow obsolete. "*Peter Simple*" is among those which are mainly autobiographic in experience though not in character. It is one of his books which are a faithful mirror of the general nature of naval activity between Trafalgar and 1815, when no hostile fleet dared to venture out into deep water, so acknowledged and undisputed was the supremacy of the English naval squadrons.

MARTIN CHUZZLEWIT. Dickens, Charles. 241.

MARY POWELL. Manning, Anne. 324.

MASTER AND MAN, AND OTHER PARABLES AND TALES. Tolstoi. 469.

MASTER HUMPHREY'S CLOCK. Dickens, Charles. *See his* Edwin Drood. 399c.

MY AUNT MARGARET'S MIRROR. Scott, Sir Walter. *See his* Highland Widow. 127.

Melville, Hermann. 1819-91.

Moby Dick; or, The White Whale. 1851. 179.

Captain Ahab vows revenge on Moby Dick, the whale who has made free with the captain's leg, causing him now to stump about on ivory.

He circumnavigates the globe to chase the whale, and raves by the hour in "lingo borrowed from Rabelais, Carlyle, Emerson, newspapers, transcendental and trans-Atlantic, and the magnificent proems of our Christmas pantomimes."

The book is rich with facts connected with the natural history of the whale and the whole process of whaling. The climax of the three days' chase after Moby Dick is highly wrought and sternly exciting.

There is great difference of opinion as to the value of the work,

some critics of high rank holding it to be a masterpiece, others that it is quite worthless, mainly because of its transcendental philosophy and morbid melancholy. This change to philosophising and alleged spoiling of his work is laid by some at the door of Hawthorne, near whom Melville lived, and to whom this book is dedicated.

Omoo, a Narrative of Adventures in the South Seas. 1847.
297.

Robert Louis Stevenson is said to have declared Melville's books about the South Seas the best ever written. Marquesan Melville has been called the phoenix of modern voyagers, sprung, it would seem, from the mingled ashes of Captain Cook and Robinson Crusoe.

"Omoo" is so close a sequel to "Typee" that it almost forms a part of that work; but we leave the dreamy island life for the extremely realistic discomforts of a Sydney whaler in the early forties. Both books are largely autobiographical, based on the author's early sea-adventures. The sketches of the ship *Brave Little Jule*, a fine little witch, though rotten, are most realistic and lively, while the characters are drawn to life and the conversation and stories absolutely true to nature. There is the Captain, "Miss Guy," no more meant for sea than a hairdresser; Bluffmate John Jermin, squinty-eyed and tortured face, obstreperous in his cups, but big-hearted; the ship's carpenter "Chips," ironically called "Beauty" because ugly in temper and visage; Bamboo, the harpooner; and Doctor Long Ghost, a six-foot tower of bones, who quotes Virgil; and then there are all the rest of the characters among the Tahiti people and the missionaries—interesting, all of them.

Typee, a Narrative of the Marquesas Islands. 1846. 180.

Melville's first book; it created a stir and sensation which speedily spread to England, and he was placed at the age of twenty-six in the first rank of American authors.

Critics and newspapers tossed it about. All clear romance? Was there any such person as Melville and his sailor comrade Toby? The charm of the work penetrated the conservatism of "Blackwood" and the "Edinburgh Review." Lowell, Hawthorne, Bayard Taylor, and the rest of his confrères were proud of his recognition abroad.

After six months at sea cruising after the sperm whale, the ship puts into harbour in the Marquesas Islands; and the two adventurous boys escape from the cruel captain to enter upon marvellous experiences in the island. The pages are filled with "lovely houris, cannibal banquets, groves of cocoanuts, coral reefs, tattooed chiefs, and bamboo temples; sunny valleys planted with breadfruit trees, carved canoes dancing on the flashing waters, savage woodlands guarded by horrible idols, heathenish rites, and human sacrifices. Then there is King Mehevi of royal dignity, monarch of the Typee Valley; the tattooed Marnoo, and Fayaway, the beautiful olive-cheeked nymph, from all of whom with their families and others of the community we learn much of the manners and customs of the Polynesian islands, while enjoying a hair-raising tale of adventures.

MEMOIRS OF A CAVALIER. Defoe, Daniel. 283.

MILL ON THE FLOSS. Eliot, George, *pseud.* 325.

MISÉRABLES, LES. 2 v. Hugo, Victor. 363, 364.

MR. MIDSHIPMAN EASY. Marryat, Frederick. 82.

MOBY DICK. Melville, Hermann. 179.

MONASTERY. Scott, Sir Walter. 136.

Morris, William.

Prose Romances. *See his Early Romances under Non-fiction.*
261.

NEWCOMES. Thackeray, W. M. 465, 466.

NICHOLAS NICKLEBY. Dickens, Charles. 238.

NIGHTMARE ABBEY. Peacock, T. L. *See his Headlong Hall.* 327.

NORTHANGER ABBEY. Austen, Jane. 25.

NOTRE DAME DE PARIS. Hugo, Victor. 422.

OLD CURIOSITY SHOP. Dickens, Charles. 173.

OLD GORIOT. Balzac, Honoré de. 170.

OLD MORTALITY. Scott, Sir Walter. 137.

Oliphant, Mrs. Margaret Oliphant (Wilson). 1828-97.

Salem Chapel. 1863. Introduction by W. Robertson
Nicoll. 244.

One of the Chronicles of Carlingford novels; showing a genius in the author which, together with her prolific and popular productions and diffused talent, makes her among women the parallel of Anthony Trollope among men.

The book really makes two distinct stories, that dealing with the romantic and even tragic situations connected with Lady Western, Colonel Fordham the profligate, the mysterious needlewoman, and the minister's sister Susan; and that dealing with the life of the congregation of the Dissenting Chapel, including the inimitable Tozer and his aspiring wife and daughter. Connecting the two stories is the young minister Arthur Vincent, whose youthful faith in eloquence and argument as able to break down the barrier which divided the aristocratic circles of Carlingford from the frequenters of Salem Chapel suffers much disillusionment. The book was warmly received and became very popular as a true delineation of Dissent and its workings.

OLIVER TWIST. Dickens, Charles. 233.

OMOO. Melville, Hermann. 297.

OUR MUTUAL FRIEND. Dickens, Charles. 294.

PARABLES AND TALES. Tolstoi. *See his Master and Man.* 469.

PATHFINDER. Cooper, J. F. 78.

Peacock, Thomas Love. 1785-1866.

Headlong Hall, 1816; and Nightmare Abbey, 1818.
Biographical, historical, and critical Introduction by
Richard Garnett. 327.

The Peacockian novel throws plot to the winds; typical personages thrown together pell-mell develop dialogue and incident by juxtaposition. A novelist Peacock never claimed to be, but a satirist, a humorist, a poet he most undoubtedly is.

In "Headlong Hall," as in most of the other works, there is a host, Harry Headlong, possessed of the cheerful mania for collecting other

maniacs about him. He has found no men of taste and philosophy at Oxford, so he gathers a motley London crowd at his estate in Wales. Contrasting characters, as the pessimist, Mr. Escot, the optimist, Mr. Foster, and the happy-mean man, Mr. Jenkison, are amusing; but more so are the sketches of Welsh habits; the passages of arms with representatives of the "Edinburgh" and "Quarterly Review," and the satire on improving craniology and other passing fancies of the day.

In "Nightmare Abbey," the gloomy hero, Scythorp Glowry, is intended for Shelley with all his contradictions of character, and a suspicion of the incidents of his life brought into ludicrous relief. Mr. Cypress is Byron, and gives occasion for a burlesque on the lines "There is a fever of the spirit." Mr. Flosky is a caricature of Coleridge provocative of great fun. Scythorp's intricate entanglements with the lovely Marionetta and the still more beautiful Celinda end disastrously in his fall between the two stools because of his indecision of character. "Extravagant as the thing is, its brevity and jokes prevent it from becoming in the least tedious, and there is hardly a more delightful hour's reading of anything like the same kind in the English language," says Saintsbury.

PEG WOFFINGTON. Reade, Charles. 299.

PENDENNIS. 2 v. Thackeray, W. M. 425, 426.

PERCIVAL KEENE. Marryat, Frederick. 358.

PÈRE GORIOT. *See* Old Goriot. 170.

PERSUASION. Austen, Jane. 25.

PETER SIMPLE. Marryat, Frederick. 232.

PEVERIL OF THE PEAK. Scott, Sir Walter. 138.

PICKWICK PAPERS. Dickens, Charles. 235.

PILGRIMS OF THE RHINE. Bulwer-Lytton, E. G. E. L., 1st Baron Lytton. 390.

PILGRIM'S PROGRESS. Bunyan, John. 204.

PIONEERS. Cooper, J. F. 171.

PIRATE. Scott, Sir Walter. 139.

Poe, Edgar Allan. 1809-49.

Tales of Mystery and Imagination. Introduction, biographical and critical, by Padraic Colum. 336.

Brunetière has given a phrase characterising incidents upon which tales are based as "Things that happen on the margin;" and this phrase most aptly describes Poe's work, which comes not out of the mainway of life, but out of the border of existence, giving us experiences that are on the margin of sanity or on the border of unconsciousness. But even though the conceptions are wild and weird there is as much of critical and psychological workmanship as of apparently unbridled imaginative power.

"Since his death Poe has had more influence upon the world's literature than any other American, and his primacy among American authors has become practically a commonplace for most foreign critics."—W. P. TRENT.

"'Murders in the Rue Morgue' was the first of detective stories, with thousands of imitations and no rival. Poe had a faculty which we may call imaginative ratiocination to a degree beyond all other writers of fiction."—BRANDER MATTHEWS.

- PRAIRIE. Cooper, J. F. 172.
 PRIDE AND PREJUDICE. Austen, Jane. 22.
 PROFESSOR. Brontë, Charlotte. 417.
 PRUE AND I. Curtis, G. W. 418.
 QUENTIN DURWARD. Scott, Sir Walter. 140.
 QUEST OF THE ABSOLUTE. Balzac, Honoré de. 286.
 RAVENSHOE. Kingsley, Henry. 28.

Reade, Charles. 1814-84.

- Cloister and the Hearth, a Tale of the Middle Ages. 1861.
 Introduction by A. C. Swinburne. 29.

The most fascinating of all historical novels, an uninterrupted flow of fifteenth-century adventure and romance, portraying conditions in Europe from Holland to Rome, and filling the journey between with a series of thrilling experiences of the hero Gerard, the father of Erasmus. The secret of the hold which the book has and always will have lies in its being based upon a marvellous amount of document study, which enabled the author to give an atmosphere of credibility to the wildest passions, the most unreasoning faith, or the strangest adventures.

The romance was not written solely for the high colouring in the Renaissance friendship of Gerard and Denys, the deathless devotion of Margaret, or the mad love and jealousy of the Princess Clælia; equal care was given to innkeepers, burgomasters, peasants, and adventurers. In truth a wonderful adaptation of the colloquies and other autobiographical writings of Erasmus, drawn upon to give a romantic picture of that humanist's father.

- Peg Woffington, 1853; and Christie Johnstone, 1853. 299.

"Peg Woffington," considered from the artistic point of view, is the most perfect novel of the author; a charming story of eighteenth-century manners. It was most successfully dramatised as "Masks and Faces." The story opens in the green-room of Covent Garden, where Peg tricks every one, even Colley Cibber, the famous dramatic critic, by personating the great tragic actress Mrs. Bracegirdle. Thereupon she makes a conquest of Ernest Vane, and the usual story of hapless love follows. Peg, however, comes out the true heroine because of her innate goodness of heart, proving, as Reade wished to do, that virtue is not necessarily wanting in the life of careless frivolity usually led by women of Peg Woffington's station.

Christie Johnstone, the Newhaven fishwife, is the central interest of one of the most charming of modern stories. Her strong native sense, delightful piquancy, and naïveté of conversation, great physical energy and personal independence, form a striking contrast to the pale, listless, blasé young viscount who goes on a yachting trip for the good of his health and to observe the lower classes; and the vigorous ethics inculcated by the story of their relations gives a healthful moral tone to the book. The story is pathetic and humorous, and full of vivid and dramatic scenes of Scottish life by the sea.

- REDGAUNTLET. Scott, Sir Walter. 141.
 REPRINTED PIECES. Dickens, Charles. 399B.
 RICHELIEU. James, J. P. R. 357.

- ROB ROY. Scott, Sir Walter. 142.
 ROMANY RYE. Borrow, George. 120.
 ROMOLA. Eliot, George, *pseud.* 231.

Ruskin, John, ed. 1819-1900.

Ulric the Farm Servant, translated from Gotthelf by Julia Firth, revised and edited with notes by John Ruskin. 228.

The purpose was to lay before the English reader—in the same way that "Songs of Tuscany" had shown the truth of Italian peasant character animated by sincere Catholic religion—the more calculating and prosperous virtue of Protestant Switzerland.

Gotthelf, a modest, benevolent, and sincere clergyman, cultivating his own farm to gain the respect and sympathy of his farmer parishioners, wrote this series of stories of Swiss life, giving "portraiture, exquisite in its sympathy, lovely in its delicacy, merciless in its veracity. . . . As studies of general human character, I know nothing but Scott's soundest work which can compare with these books."—*From Introduction by JOHN RUSKIN.*

- ST. RONAN'S WELL. Scott, Sir Walter. 143.
 SALEM CHAPEL. Oliphant, Mrs. M. O. W. 244.
 SCARLET LETTER. Hawthorne, Nathaniel. 122.

Scott, Sir Walter, Bart. 1771-1832.

The Abbot. 1820. 124.

Throughout the novels of this edition the introductions give, beside material concerning the individual stories, much that is interesting in incidents connected with their writing, their publication, their source, and their historical or local setting; and also much that is valuable from a biographical point of view, which material is culled mainly from Lockhart's writings, and indeed that material is so abundant that the volumes here presented may form a Lockhart edition. Glossaries are given wherever necessary.

Edmund Gosse has given such an admirably comprehensive and condensed critical evaluation of Scott as an author that the quotation has been deemed most pertinent to head this list.

"We may challenge the literature of the world to produce a purer talent, or a writer who has with a more brilliant and sustained vivacity combined the novel with the romance, the tale of manners with the tale of wonder. . . . All the romances of Alexandre Dumas and Victor Hugo sprang directly from him; he had inspired Foug e in Germany, Manzoni in Italy, and Fernan Caballero in Spain. Whenever historical fiction of a picturesque and chivalrous order was produced, it bore the stamp of Walter Scott upon its margin. . . . English readers confess the perennial attractiveness of a writer whose 'tone' is the most perfect in our national literature, who has left not a phrase which is morbid or petulant or base."

"The Abbot" is said to be the sequel of "The Monastery," although its real companion piece is "Kenilworth." It depicts the story of Mary Queen of Scots during the time of her imprisonment in Lochleven Castle (1568), her escape, and her final defeat at the battle of Langside, where she made the fatal resolution of trusting to Elizabeth's mercy. The stories of the devotion to his Queen of William Douglas, the son of the master of Lochleven, and of the love of Roland the page, ultimately heir of Avenel, for Catherine Seyton, the

Queen's maid of honour, are romantically interwoven with the intrigues of war and diplomacy carried on by the Council under the commands of the Earl of Murray, Regent of Scotland.

Anne of Geierstein; or, the Maiden of the Mist. 1829. 125.

The last real work of Scott's imaginative genius, written in the after-glow of the *Waverley* brilliance, though "her story," says Lockhart, "displays in undiminished perfection all the skill and grace of the mere artist, with occasional outbreaks of the old poetic spirit." And the delightful picture of old King René in its airy liveliness of both imagery and diction may be considered symbolic of the abiding power of age in Scott who had still a creative and recreative mind to recall the spirit of youth.

We think mainly of this story in its Swiss atmosphere because it is the home of the heroine and the source of all the action as proceeding from the desire of the people to be free; but the deputation of Switzers to Charles the Bold, Duke of Burgundy, to remonstrate against the exactions of Hagenbach, his steward, takes us into the midst of court life and intrigue both with Charles, and in Provence with King René, while France is brought still more prominently before us in the union of the Swiss with Louis XI. against Charles of Burgundy (1474-77). Anne carries with her an air of mystery because of her father's connection with a Secret Tribunal which performs mysterious rites and decrees the death of monarchs; but she finally becomes the wife of a substantial Englishman, Arthur de Vere, son of the Earl of Oxford, and attracts much admiration at the English court.

The Antiquary. 1816. 126.

The immortal Jonathan Oldbuck, as the *Antiquary*, made his old-fashioned bow to a delighted world in May 1816. Scott pronounced it "not so interesting as its predecessors, wanting in the romance of 'Waverley' and the adventure of 'Guy Mannering.'" But he afterwards came to prefer it to all his other novels. It is a novel of character and manners, with scenes laid on the east coast of Scotland in 1795. The interest centres in the tragic mystery overshadowing the life of William Lovell, afterwards Lord Geraldin, bringing in its wake no end of mysterious adventure.

The *Antiquary* himself is Scott sketched in his aspect as the founder of the Abbotsford Museum, and the pages of this book have more than any other the colouring from his impressionable years.

Black Dwarf, 1817; and A Legend of Montrose, 1819. 128.

"The *Black Dwarf*' with 'Old Mortality' formed the first series of the 'Tales of my Landlord,' collected and reported by Jedediah Cleishbotham."

The scene of the "*Black Dwarf*" is laid in the Scottish Lowlands and the Borders in 1708, at the time of the Jacobite conspiracies before the Rebellion of 1715. The dwarf, who lives alone on a wild moor, and is the good guiding spirit of the plot of the story, turns out to be Sir William Manley. In his sorrows, so Lockhart conjectures, there is a dramatic reflection of Scott's own incurable lameness. The tale is characteristic of the locality, in the freebooters' raids on the farmers' homes and the driving off of the cattle, with the skirmishes and feuds consequent thereon. Then there are the political intrigues and conspiracies, and the abduction of maidens to be imprisoned in towers, all ending in the rightful bestowal of property and matrimonial bliss.

"The *Legend of Montrose*" is a romance with the historical background of the time of intrigues of the Royalists (1645-46), under the Earl of Montrose, to gain adherents in Scotland; this resulted in much conflict with the Covenanters and much bloodshed. The

Highlands is the particular region involved in this tale, and the wild maraudings of the Children of the Mist, under Highland chieftains, form an important part of the action. The contrasting and lighter side of the story is centred in Sir Dugald Dalgetty of Drumthwacket, a character conceived in Scott's richest vein of humour, and one which, by itself, would have made the reputation of any smaller man.

Bride of Lammermoor. 1819. 129.

Scene, East Lothian; date, 1695.

A romance of love and tragedy; the characters and setting seem as though created for the stage, while the situations involved make it extremely adaptable thereto. The love of Edgar, the son of the late master of Ravenswood, for Lucy Ashton, the daughter of the present owner, whom Edgar's father has taught him to hate, at once offers possibilities, while the plot is complicated by Lucy's intriguing mother, who demands that she marry Henry Bucklaw, who has inherited a substantial competency. The development leads to direct tragedy. To relieve the otherwise most gloomy tale, there are Caleb and Mysie, old servants of the Ravenswood family, who resort to all kinds of amusing manoeuvres to uphold the honour of their house in the matter of entertaining the Ashtons.

In spite of much damaging criticism, the applauding seems to overrule it:—

"The grandest tragic romance our language possesses."—LORD LYTTON.

"In some respects the best and most artistic of Scott's novels."—LESLIE STEPHEN.

"The most perfect of all tragic poems in prose between the date of 'Manon Lescault' and the date of 'Notre Dame de Paris.'"—A. C. SWINBURNE.

"No man since Æschylus could have written the 'Bride of Lammermoor.'"—GLADSTONE.

Donizetti made it the basis of his opera "Lucia di Lammermoor," proving conclusively its dramatic unity and power.

Castle Dangerous, 1832; and The Surgeon's Daughter, 1827. 130.

"Castle Dangerous" with "Count Robert of Paris" forms the fourth and last series of "Tales of my Landlord," and indeed the last work to appear from Scott's hand in his failing years. At the close of this story he took a graceful and dignified farewell of the public which for so many years had waited almost breathlessly for every fresh production of the Great Unknown.

The scenes of the novel are laid about the castle of the Black Douglas, and the historical action is part of the struggle between Edward I. and Robert Bruce for the Scottish crown, 1306. The immediate action is dependent upon the relation of Sir John de Walton, governor of the castle, and the surrounding Scottish subjects. There are the ensuing combats and duels, and the insurrection spirit; and in the end Sir James Douglas regains his hereditary possessions. To lend a romantic atmosphere there are ladies who disguise themselves as nuns and pages in order to be near though unknown to their fighting lovers; finally they are discovered and all is peacefully settled with them at last. Scott made a special trip to the scene of the plot in 1831, and was thoroughly imbued with its spirit when writing.

"The Surgeon's Daughter" was written in 1827—one of the six hard years of the great struggle that ended Scott's history. "The Chronicles of Canongate" including this story formed one of the schemes whereby he hoped to reinstate his credit. An exciting

melodrama based upon a true story narrated by Mr. Train. The scenes include Fifeshire and India in the time of George III. The interest centres in the story of Dr. Gideon Gray's daughter, whose fiancé, Richard Tresham, an apprentice and ward of the doctor, gets a commission in India, sends for her ostensibly to become his wife, but really to hand her over to a Rajah who has paid him a large price for her. The story of her rescue and the punishment of Richard, together with all the splendour of the Eastern setting and the fighting of the troops with the native soldiery, form a melodramatic combination which holds the reader in suspense throughout.

Count Robert of Paris. 1831. 131.

Issued with "Castle Dangerous" as the fourth series of "Tales of my Landlord," it was next to the last of his works, he taking leave of the public in "Castle Dangerous." These two were written against protests of friends and warnings of physicians, mainly proceeding by dictation when Scott was unable to hold the pen. It is marvellous that, in spite of all these drawbacks, Scott's lesser works were still far above the best of his time.

"Count Robert of Paris" deals with the intrigues and brawls of the time of the first crusade, 1098; and with the journey of the Crusaders through Constantinople, where most of the scenes are laid, when Alexius Comnenus was emperor. Count Robert is the centre of a series of plots directed against himself because of his insolence in occupying the throne momentarily vacated by Comnenus; and becomes involved in the plans of Ursel, a rival for the throne. Princess Anna, daughter of the emperor and author of "Alexiad," takes a prominent part in the action; while Hereward, an Anglo-Saxon, is quite the hero in courage and fighting valour.

Fair Maid of Perth. 1828. 132.

The action of this story takes place in the stormy Scotland of Robert III., when plot and counter-plot, duels, murders, and skirmishes followed in such continuous succession that it was impossible to know friend from foe one day to the next.

The chief character, Conachar, is one which Scott has been almost alone in developing—that of a youth cursed by nature with an extreme sensibility to shame and fear, brought suddenly face to face with a situation demanding most courageous action, or offering opportunity for an ignominious escape, and who fails in the test in such a way as to demand sorrowing pity instead of censuring disgust. The romantic side of the plot centres in Catherine, the glover's daughter, for whom numerous courtiers are suing, with Louise the Glee-maiden to increase the intricacies. The historical interest centres in the intrigues of the Duke of Albany to gain the throne from his brother, King Robert, and his son the Duke of Rothesay. In the mass of material and intricacies of adventure Goethe sees no detail of description or dialogue which does not lead directly to the catastrophe; he likens it to a series of pictures by Teniers, showing the summit of art in arrangement, a speaking truth in the individual figures, and an execution extended with artistical love to the minutest details.

Fortunes of Nigel. 1822. 71.

This story of life in London in 1604 abounds with the most vivid pictures of seventeenth-century figures and conditions. The life of the street, the ordinary, the theatre, the court, Alsatia, are all there in the affairs of the characters of the tale; goldsmiths and dukes, ship chandlers and lords, innkeepers and courtiers; with manners and customs, brawls and duels, based upon a most careful study of documents, journals, and other literature of the period. The Duke of

Buckingham and Charles, Prince of Wales, are there; and the canny, pedantic, timid, boastful, punning King James is in Scott's happiest style of portraiture.

Guy Mannering; or, the Astrologer. 1815. 133.

The work which followed with great success upon the failure of "The Lord of the Isles," indicating the power of his appeal in poetry to be at an end. Based upon a collection of anecdotes concerning the Galloway gipsies, whose customs and intrigues with the smugglers form the background of the story. The hero is an abducted heir, Harry Bertram, at the time of whose birth the gipsy Meg Merrilies predicts the life of adventure in good and evil fortune which forms the central interest. Other well-known characters, mostly sketches from life, are Dandie Dinmont, the best rustic portrait of the times, Dominie Sampson, the faithful adherent of the Bertram family, Counsellor Pleydell, and Dirk Hatteraick the smuggler.

Heart of Midlothian. 1818. 134.

The story opens with the scenes of the Porteous riots in Edinburgh, 1736, in which Effie Deans' lover, Edward Staunton, alias Robertson, is concerned; at which time also Effie is imprisoned in the Tolbooth upon the suspicion of having killed her child. The entire interest, however, concerns Jeanie Deans, Effie's sister, whose journey to London to intercede with the queen for her sister's life is full of interesting adventure and experience, serving to bring out in striking strength the character which has become one of the best known in literature, that of this Lowland lassie drawn with such truth and so loving a touch. Richest humour and purest pathos blend throughout the story filled with innumerable characters of all walks of life. "Put all Scotland into one countryside, all that countryside into one city, and countryside and city, country folk and citizens into one book, and you have the 'Heart of Midlothian.'"

Highland Widow, 1827; The Betrothed, 1825; and Other Tales. 127.

Includes Chrystal Croftangry; The Two Drovers; My Aunt Margaret's Mirror; The Tapestry Chamber; and Death of the Laird's Jock.

"The Betrothed" with "The Talisman" formed the series of "Tales of the Crusades," the former concerning the third crusade at the time of Henry II., 1187. The story was suggested to Scott by his friend the Rev. John Williams, well schooled in Welsh lore. His interest also in the Celtic romance-field covered by the "Mabinogion" led him to undertake this new field. It is the old story of the betrothed promising to remain true while her knight is away on the crusade, followed later by her rescue from dire peril by the young and brave nephew of her affianced husband, the inevitable romantic attachment, the return of the knight, and his resignation of the betrothal bonds. Connected with this story is the historic background of Roman and Briton, continuous clash of arms, and struggles for revenge and power.

"The Highland Widow" and other stories. A natural introduction to "The Highland Widow" is found in Scott's journal of the year and month of his wife's death, where he intimates that it is impossible for him to do any prolonged work, and consequently he sets out on a work which he intends as an *olla podrida*, into which any odds and ends of narrative description may be thrown. The result was the "Chronicles of the Canongate," including "The Highland Widow," "The Two Drovers," and "The Surgeon's Daughter." The introduction to the "Chronicles" contains his first open avowal of the

authorship of the *Waverley Novels*; and an appendix gives a most entertaining account of the "Theatrical Fund Dinner" at which the avowal was made.

The "Chronicles" are represented as edited by Chrystal Croftangry, whose history is given at the beginning and is supposed to be Scott himself in disguised caricature.

The story of the "Highland Widow" is of unreasonable ambition and jealousy for her son, which in the end proves his undoing in his regiment, and her consequent madness and withdrawal from all intercourse with the world.

"The Two Drovers" is the story of the development of hatred between two very dear friends because of a suspicious misunderstanding, which ends in tragedy.

The remaining stories in this volume were published the year after the "Chronicles," in an elegant annual publication "The Keepsake."

"My Aunt Margaret's Mirror" is a short tale of the revelation of disloyalty through the reflection in the mirror of an Italian necromancer, who reveals to Lady Jemima the perfidy of her husband as a bigamist in a foreign country, and much tragedy ensues therefrom.

"The Tapestried Chamber" is a ghost story of the haunted chamber type, with the walking woman of criminal fame in ages past.

"Death of Laird's Jock" is the pathetic story of a hero of great strength and courage, who had distinguished himself in many of the single combats which took place between the English and Scottish borderers in the days of Elizabeth. In his extreme old age he has to witness the defeat of his son at the hands of an Englishman. The tragic end of both father and son is done with great effect.

All of these stories are based on narratives of episodes in the history of the various regions.

Ivanhoe, a Romance. 1820. The Editor's Introduction gives a critical evaluation from the historical point of view. 16.

The publication of "Ivanhoe" marks the most brilliant epoch in Scott's history as the literary favourite of his contemporaries, and it was the culminating success in a book-selling sense.

The story of the Knight Ivanhoe, his adventures, and his quest in tournament for the hand of Rowena, who has been faithful during all his absence on the crusades, brings in an innumerable host of knights, outlaws, friars, minstrels, and all manner of people characteristic of the twelfth century; introducing us also to the Jew, then particularly important in English history, through the beautiful Rebecca and her father. It also involves in this many-coloured picture of mediæval England some of its most romantic names, as Richard Cœur de Lion, Robin Hood, Friar Tuck, Allan-a-Dale, Isaac of York, and Prince John.

Anachronism counts for little in this most favourite novel of the English language; we live with riotous enjoyment in the midst of Scott's people, who can eat, drink, and be merry; fight, love, and be equal to death, all in the life-likeness of romantic illusion. If it is not serious history, it is history's play-book beloved the world over.

Kenilworth. 1821. 135.

"'Kenilworth'—a wonderful drama, which theatre, opera, and ballet (as I once saw it represented) may well reproduce. . . . Of course plenty of melodrama, but the plot wonderful."—EDWARD FITZGERALD.

The background of pageantry afforded by the period of Elizabethan history chosen for the novel was as extremely rich in reality as Scott's imagination helped the period of "Ivanhoe" to be; and this time the

assembling together and distributing in striking groups of the copious historical material displayed as much power as the eking out of its scantiness in the case of the twelfth-century romantic novel.

The tragic story and death of Amy Robsart, unacknowledged wife of Leicester, the queen's favourite, made more pitiful by her helplessness against the intrigues of "that prince of villains" Varney, has probably caused as many poignant emotions as that of Lucy, the Bride of Lammermoor.

The Monastery. 1820. 136.

A tale of the time of Catholic and Protestant antagonism of 1550, in particular after the Scottish defeat at Pinkie. The scene is at Melrose. It deals mainly with monks, priors, and abbots in their struggles against surrounding forces, and with their influence upon the people about them. There are the usual romantic conditions of trials and misunderstandings, duels and final readjustments connected with the relations of ladies and maids to the plot. There is a constant atmosphere of mystery produced by the omnipresent and officious spectre of the White Lady of Avenel, who really is the cause of all final settlements as well as all startling incidents.

Old Mortality. 1817. 137.

Scott's first attempt to repeople the past by the power of imagination working on materials furnished by books. In dramatic power at least it should be pronounced his greatest work, and by common vote it is the most generally lauded. Lord Hallam, when asked his opinion of it, said: "Opinion! we did not one of us go to bed last night: nothing slept but my gout," so spellbound were they all in the reading of the new novel. The scenes are laid in the times of the Scottish Covenanters (1679-90), and include the murder of Archbishop Sharpe as an incident. The character sketches of royalists and whigs are unsurpassed; Graham of Claverhouse, Lord Evandale, and Henry Morton are heroes that excite the interest; and the Cameronian preachers of the Covenanters are wonderfully drawn; while the picture of the abuses under which the Scottish people suffered during the reign of the last Stuarts is most accurate.

Peveril of the Peak. 1822. 138.

One of the novels of the tremendous two-years' output just before the overwhelming disaster in Scott's fortunes. It has for historical basis the bogus plot of the Papists, revealed by Titus Oates. The scenes are laid about the Peak of Derbyshire, and also in the Isle of Man and London. One of the characters is Charles II., 1678.

It is impossible to state briefly the plot of this overcrowded novel. It is filled with plots and counter-plots, arrests, trials, acquittals, and condemnations, all connected with the terrible tragedies of the Popish Plot of, perhaps, the most disgraceful epoch of English history. The characters in the main are powerfully and vividly portrayed, particularly Buckingham and Chiffinch, Lord Derby and the keeper of Newgate.

The Pirate. 1822. 139.

A romance of the Shetland and Orkney Islands in 1700, in which Scott made good use of material gathered on his trip to that region seven years before, and which is full of striking descriptions of primitive life among the simple folk of those far-off and little known islands. It is full of adventure, having in it pirates, attempted murder, land-fighting, and sea-fighting. The air of mysterious romanticism is given through Norna, another Meg Merrilies, who is supposed to have power with the fairies and consequently over human events. The

hero, Mordaunt Mertoun, and the pirate, Cleveland alias Vaughan, natural son by Norna of the elder Mertoun also Vaughan, are well suited to the parts of rivals in the good graces of Minna and Brenda, daughters of a landowner of the island.

Quentin Durward. 1823. 140.

The sensation which this novel created in Paris was exactly similar to that which attended the original "Waverley" in Edinburgh and "Ivanhoe" afterward in London. The French public were seized with a fever of delight when Louis XI. and Charles the Bold started into life again at the beck of the Northern Magician.

A delightful historical melodrama of the fifteenth century. Through the adventurous story of Quentin Durward, come from Scotland to find military preferment with his uncle, who is one of the Scottish body-guard at Tours, we come into close contact with Louis in his relations with his vassal Charles the Bold. There is no end of exciting adventure in conducting Countess Isabelle to many places of safety; there is much fighting and storming of castles and the stronghold of De la March the outlaw, the Wild Boar of Ardennes, and a fortunate ending and happy marriage for the hero.

Redgauntlet. 1824. 141.

No other of his stories and romances, except possibly "The Antiquary," is so based upon his own personal adventures and experiences; while the year in which it was written and published was the last happy and untroubled one of Scott's career.

It is in some degree a novel of Jacobite disillusion, because of its abortive Jacobite plot, ending in the impressive scene of the Young Pretender's farewell to Britain. The scene is laid in Cumberland and the Scottish district of Solway Firth, about 1763.

Beside the autobiographical interest, the secondary personages are inimitable as character studies. Peter Peebles, the young lawyer's client, is unsurpassed in the blending of the grotesquely ludicrous and profoundly pathetic; as is also that "human shipwreck," Nantie Ewart, in his sad merriment; while in Wandering Willie's Tale (the blind fiddler) we have perhaps the very finest single specimen of its author's powers as a storyteller.

Rob Roy. 1818. 142.

Its success was immediate and immense; 10,000, 30,000, and then 40,000 copies, and these only the first figures in the account of its circulation, show us how immense it was. The dramatisation met with as wonderful a reception; Macready played the title rôle in the first presentations, and the "Baillie Jarvie" of humorous fame, played by Charles Mackay, gave the keenest pleasure to Scott.

The characters are allowed to unfold and discover themselves as though not intended for a book, while the picturesque incidents in romantic places give them all a perfect setting in which to live and act. Romance, melodrama, and humour mingle in this tale of the time of the Old Pretender's rebellion, 1715; this tale of "old, half-haunted Osbaldistone Hall; of Glasgow Cathedral and the Highlands of Loch Ard; of the Scottish Robin Hood; of charming Diana Vernon; of Baillie Nichol Jarvie of the Saut Market; of that calculating conceited Andrew Fairservice; and of that wholly villainous Jesuit, Rashleigh."

St. Ronan's Well. 1824. 143.

Scott's one novel of contemporary social life, giving the manners, customs, and small-talk of a rural watering-place. It was not well received, and is certainly not one of his best, but at all events the

character studies were so realistic that the inhabitants of the original village recognised themselves in their own locality, changed the name of the place to that of the novel, and profited in fame and substance thereby. Lockhart says that Scottish readers dissent stoutly from the hostile English view of the work, affirming that Meg Dods, the landlady of the inn, is one of the very best low-comedy figures in fiction, that any one familiar with the country would recognise vivid and happy portraiture in Touchwood, MacTurk, and the recluse minister of St. Ronan's, and that the development of the character of Clara Mowbray forms an original creation to be ranked with the highest efforts of tragic romance.

The Talisman. 1825. 144.

The most famous of the "Tales of the Crusaders," and as enthusiastically greeted as the Waverley Novels.

It is a romance of the third crusade, with the scene laid in Palestine, 1191. The particular time is that during the truce between the Christian armies taking part in the crusade and the infidel forces under Sultan Saladin. The story centres about the romantic adventures of Sir Kenneth of the Couchant Leopard, Prince Royal of Scotland in disguise. The characters include, beside Richard Cœur de Lion, the other members of the Council, among whom were King Philip Augustus of France and Leopold of Austria. Lady Edith Plantagenet, Richard's kinswoman, is the lady to whom Sir Kenneth has devoted heart and sword, and in the end he wins her. The splendour of all the royal military array of the Christians, and the gorgeously artistic display of the infidels, form a background of rich pageantry which surrounds the incidents of the tale with the glowing atmosphere of the East.

Waverley; or, 'Tis Sixty Years Since. 1814. Introduction by Ernest Rhys. 75.

The historical setting is that of the time of the Pretender, Prince Charles, and the uprising of the clans for his support (1745), their victories, and their defeat at Culloden. As a description of the manners and customs of the Scotland of the time its value is great. As a novel, its tremendous popularity at the time of its appearance and its continued favour among many classes of readers is a testimony that it may be placed, as Goethe says, without hesitation among the best works that ever have been written in this world. Its character studies are perfect, and its scenic descriptions unsurpassed. The "Tour into the Lowlands and Highlands" of the hero Waverley, the walking English gentleman of '45, makes his uses as a Scottish spectator invaluable; while the adventures of the Highland Chieftain Vich Ian Vohr lend all possible atmosphere of romance to the gloomy and wild region of his haunts. The heroines are well drawn, though Scott's women are not always convincing; and the characters of Ebenezer Cruikshank, mine host of the Garter, the Reverend Mr. Groukthrapple, and Squire Bradwardine display a Cervantic vein of humour which has seldom been surpassed, according to Carlyle.

Woodstock; or, the Cavalier, a tale of the year 1651. Historical and critical Introduction by Edward Garnett. 72.

This novel sold for £8228 ready money—"a matchless sale for less than three months' work," wrote Scott.

Action centres in the Palace of Woodstock, to which parliament, under Cromwell's orders, sends an expedition to destroy it. There, also, arrives Charles II., disguised as a page of Colonel Albert Lee, son of the keeper of Woodstock Park. Knowledge of Charles'

presence leads to all manner of intrigue upon the part of Cromwell for his capture and upon the part of the Royalists for his escape, which is finally achieved. Charles' final return to England is witnessed before the close of the novel. The daring ingenuity of Alice, the daughter of the keeper of Woodstock, lends an atmosphere of romantic melodrama which adds to the excitement of the tale.

SCENES OF CLERICAL LIFE. Eliot, George, *pseud.* 468.

SENSE AND SENSIBILITY. Austen, Jane. 21.

SETTLERS IN CANADA. Marryat, Frederick. 370.

SILAS MARNER. Eliot, George, *pseud.* 121.

SHIRLEY. Brontë, Charlotte. 288.

SKETCHES BY BOZ. Dickens, Charles. 237.

SMALL HOUSE AT ALLINGTON. Trollope, Anthony. 361.

SPRINGHAVEN. Blackmore, R. D. 350.

Stowe, Mrs. Harriet Beecher. 1812-96.

Uncle Tom's Cabin. 1852. 371.

Published serially in the "National Era," a Washington paper, during the summer of 1851, it excited so much attention that Mrs. Stowe added to it and published it in book form, March 1852. Ten thousand copies were sold in a few days, and over three hundred thousand within a year. Eight power presses running day and night were hardly able to keep pace with the demand for it. In England and France more copies were sold than of any other work except the Bible. By the end of 1852 it had been translated into fifteen languages. It had also been dramatised in twenty different forms.

J. F. Rhodes, in his "History of the United States," says of it: "There was a correct picture of the essential features of slavery in 'Uncle Tom's Cabin.' The author of it had but one purpose, to show the institution of slavery as it truly existed."

SUNDAY UNDER THREE HEADS. Dickens, Charles. *See his Reprinted Pieces.* 399B.

SUPPLIANTS. Æschylus. *See his Lyrical Dramas.* 62.

SURGEON'S DAUGHTER. Scott, Sir Walter. *See his Castle Dangerous.* 130.

TALE OF TWO CITIES. Dickens, Charles. 102.

TALES OF MYSTERY AND IMAGINATION. Poe, E. A. 336.

TALISMAN. Scott, Sir Walter. 144.

TAPESTRIED CHAMBER. Scott, Sir Walter. *See his Highland Widow.* 127.

TARTARIN OF TARASCON. Daudet, Alphonse. 423.

TARTARIN ON THE ALPS. Daudet, Alphonse. *See his Tartarin of Tarascon.* 423.

Thackeray, William Makepeace. 1811-63.

Christmas Books. 1847-57. Introduction by Walter Jerrold.

Illustrations by Thackeray. 359.

CONTENTS: Mrs. Perkins' Ball; Our Street; Dr. Birch and his Young Friends; The Kickleburys on the Rhine; The Rose and the Ring.

In nearly all the matter of this series of stories Thackeray employs his satiric vein to as great an extent as his fancy can stretch. In "Mrs. Perkins' Ball" and "Our Street" the fictitious snobs are assembled at the mercy of his pen, and he employs it greatly to their disadvantage and the mirth of the public. "The Kickleburys on the Rhine" is much in the same vein, as may be imagined from the author's announcement that "those persons who have visited the romantic river will recognise some travelling companions, and those who have never been to the Rhine may travel thither (first class 7s. 6d.; second class 5s.) in very noble society." "Doctor Birch and his Young Friends," though a satire also, on the conditions in boys' schools, contains some reminiscences of school-days which are sympathetic, and re-create youth in its more joyous aspects for the reader.

"The Rose and the Ring" was the outcome of Thackeray's drawing some characters to amuse a party of children; but once begun, the author revelled in going on with the splendid nonsense in which he is so happy both as artist and deviser of burlesque. Mr. Lang says: "It is indispensable in every child's library, and parents should be urged to purchase it at the first opportunity, as without it no education is complete."

History of Henry Esmond, Esq., a Colonel in the service of Her Majesty Queen Anne, written by himself. 1852.
Introduction by Walter Jerrold. 73.

Not only the best historical novel dealing with its particular period, but by general consent one of the best of all the novels in which the past has been re-created. "It is not too much to say that the reader of Esmond has impressed upon his mind a picture of the social life of England as it was at the beginning of the eighteenth century, fuller than he would get from the reading of a dozen books professedly giving the history of the time; he has the spirit of scores of such works brought to a focus so to speak, and, novel though it is, the story might well be read as an introduction to the social, literary, and political history of the time."

The romance, the story of Henry Esmond's love for his kinswoman Beatrix, his noble renunciation, and his final union with Beatrix's mother, is drawn so true to life and character that it might be the presentation from reality. The manner of portraying the notable historical characters has been criticised, but the vilification of the Duke of Marlborough only gave the opinions current in the time of that Victor of Blenheim; while the hero of Wynendael, General Webb, could only receive praise from an admiring officer of his staff as Esmond was. To be sure Addison, Steele, and Swift are presented without flattery, but Esmond had but scanty personal knowledge of them.

The Newcomes. 2 v. 1853-55. Bibliographical Introduction, including interesting theories concerning the various originals of the characters, by Walter Jerrold. 465, 466.

"The first part of this novel appeared in October 1853, and the last in August 1855. The wrapper in which the parts were issued was of the same bright yellow paper made familiar by 'Vanity Fair' and

'Pendennis;' across the top was printed in bold black type, 'Mr. Thackeray's New Monthly Work,' and then came the full title—'The Newcomes; Memoirs of a Most Respectable Family. Edited by Arthur Pendennis, Esq.' The sub-title was set amid eight vignette drawings by Richard Doyle. . . . The numerous illustrations were also by Doyle." The novel was written at many places, alternating between the Continent and England, and was finally finished at Paris.

There is no concerted plot, the story is meandering, and defies all attempt at epitome. If there is a thread of development it is the part of the work which follows Clive Newcome's love for his beautiful cousin, Ethel. After Clive's unhappy marriage and Ethel's society campaigns, they finally are united in chastened happiness. Through their experiences a sermon on loving gentleness and kindness is preached to worldlings and lovers of society. Among the other characters who make the ever-living interest of Thackeray are Clive's mother-in-law, the terrible "Campaigner;" M. Florac, the vivacious and irresistible, a true gentleman with all his absurdities, said to be the greatest Frenchman in English fiction; odious little Sir Barnes; and saintly Madame de Florac, with her beautiful old face reflecting her gentle spirit. Before all stands Colonel Newcome himself, the *preux chevalier*, than whom there is scarcely a more pathetic figure in fiction. Always having lived apart from his son's interests, he tries to learn to love the things Clive loves, but cannot. He is "the man of stainless honour, ruined amidst all the wreckage and moral pollution of a great failure." It has been said that no death scene in fiction excels in beauty and simplicity that of the old colonel.

Pendennis. 2 v. 1848-50. Introduction by Walter Jerrold. 425, 426.

Thackeray's second long story followed soon after "Vanity Fair." It was published in "Fraser's Magazine" under the full title, "History of Pendennis, his Fortunes and Misfortunes, his Friends and his Greatest Enemy." The cover of the first number bore a pencil drawing by the author, showing the opposing powers of good and evil personified struggling for possession of a young man; on the one side the home, a young woman and children; on the other the world, a siren and an imp offering the toy of wealth.

The story tells us how Pen was loved by his mother, how he came to be brought up with Laura Bell, that he was a bully at school, a sentimental youth, a frivolous, foolish, gambling student at Boniface, resorting to untruth to cover his waywardness. In fact it is soon apparent that though Pen may be a fine gentleman, he is not trustworthy, and always deserves the shipwreck so narrowly escaped on several occasions, and yet the reader likes him.

Then there is Warrington, Pen's friend. One of the finest characters Thackeray ever drew. Warrington and Pen's mother and Laura are the hero's good angels.

The story, which is largely autobiographical, contains some of the best scenes and characters ever written by Thackeray. "The most cheerful of his works," according to Mr. Herman Merivale; the most "mature," according to Tennyson; "the book is a transcript from real life," says Sir Leslie Stephen.

Vanity Fair, a novel without a hero. 1847-48. Introduction by the Hon. Whitelaw Reid; a reproduction of his words as chairman of an assemblage of the Titmarsh Club in London, in memory of Thackeray. 298.

First appeared in monthly instalments in "Punch," and for the

first eight or ten numbers was coolly received; but in that time Mrs. Carlyle had pronounced it to her husband as beating Dickens out of the world; Charlotte Brontë had made a sweeping recognition of its worth, and dedicated "Jane Eyre" to its author; and the "Edinburgh Review" had discovered it to such purpose that it declared the work as sure of immortality as ninety-nine hundredths of modern novels are of annihilation. At the end of the year of publication of parts, and when little more than half of the story had appeared, the literary world of Britain and America opened to and acclaimed a new master.

—*From the Introduction.*

Of "Vanity Fair" Thackeray wrote to his mother: "What I want is to make a set of people living without God in the world, greedy, pompous men, perfectly self-satisfied for the most part, and at ease about their superior virtue." Then he took Amelia and Dobbin, good and respectable, from the moral middle class of Russell Square, and in contrast he presents Becky Sharp, a woman rogue, and some men from "Bohemia," as Sir Pitt Crawley and his son Rawdon; likewise a lord, the consummate roué Steyne, and Jos Sedley the coward; and for further contrast the would-be virtuous George Osborne. In short, the allegory presents characters of many types, all of whom obtain for their schemes and frettings and heartburnings nothing worth the having. "Vanity Fair" is a magnificent adaptation of picaresque fiction to modern society—and the rogue is a woman, the inimitable, shrewdly reckless, ambitious, devil-daring, really pitiful Becky Sharp.

THREE MUSKETEERS. Dumas, Alexandre. 81.

TO BE READ AT DUSK. Dickens, Charles. *See his Reprinted Pieces.* 399B.

Tolstoi, Lyof Nikolaievitch, Count. 1828-1910.

Master and Man, and Other Parables and Tales. 469.

CONTENTS: Master and Man; How Much Land does a Man Require; That Whereby Men Live; Elias; Children may be wiser than Their Elders; Labour, Death, and Disease; The Grain that was like an Egg; Where Love is, there God is also; The Two Old Men; The Three Old Men; God sees the Right, though He be Slow to Declare it; How the Little Devil atoned for the Crust of Bread; The Penitent Sinner; The Snow-storm; The Raid; The Candle; or, How the Good Peasant overcame the Cruel Overseer; The Godson; Cræsus and Solon; Neglect a Fire, and 'Twill not be Quenched.

"The Snow-storm" and "The Raid" are translated by Constance Garnett. The other tales are by Charles J. Hogarth.

"This latest of the earliest Christians," as Mr. Howells calls Tolstoi, became wholly such in spirit, and as nearly so as possible materially, after he had achieved his great fame as a perfect artist in novel writing. From this time on he would write only to point the way of truth and love, of happiness gained through self-sacrifice and renunciation for the weal of our brothers.

In these tales and parables his descriptive art and character drawing reach, seemingly unconsciously, their consummation of perfection in the direct, simple language, plain to the most unlearned and absorbing to all readers. Each one, whether it "seizes and perpetuates the heavenly rapture of a supreme act of self-sacrifice," or points out the moral of some everyday occurrence, carries its life's lesson for the soul's uplifting.

"He says and he shows that the selfish life, the individual life, the

personal life, is always misery and despair. . . . This conscience is the sense of fealty to the eternal and universal human brotherhood, in which there is no high, no low, no better, no worse, no worthy, no unworthy, but only the bond of duty and the tie of love; and in whomsoever Tolstoi's words have awakened it, there is awakened the wish to do plainly and simply the plain and simple will of Christ."—W. D. HOWELLS, "North American Review."

TOM JONES. 2 v. Fielding, Henry. 355, 356.

TOWER OF LONDON. Ainsworth, W. H. 400.

Trollope, Anthony. 1815-82.

Barchester Towers. 1857. 30.

The second of "The Chronicles of Barchester" series which consists of the following stories in the order named: The Warden; Barchester Towers; Dr. Thorne; Framley Parsonage; The Small House at Allington; The Last Chronicle of Barset. The scenes of the entire series are laid in the cathedral town of Barchester and surrounding villages. The characters are the clergy and their families, country doctors, and the gentry.

"Barchester Towers" continues the story of Hiram Hospital; it tells of the diocesan troubles of a new bishop, Dr. Proudie, who is bishop only in name, for Mrs. Proudie rules the palace. The bishop's assistant, Mr. Slope, an evangelical reformer, attacks all the long-cherished forms of service and church management of Barchester, arousing open warfare against the bishop and himself, and eventually drawing the fury of Mrs. Proudie upon his unscrupulous, intriguing head. The accomplishment of Mr. Slope's downfall through Archdeacon Grantly and Mrs. Proudie forms the story.

"'Barchester Towers,'" says Henry James, "is admirable, it has an almost Thackerayan richness. . . . Archdeacon Grantly is an able opponent of Mr. Slope, but Mrs. Proudie is violent, vixenish, and sour."

Dr. Thorne. 1858. Third of the series. 360.

The writing of this story was a most striking example of Trollope's unrelenting mechanical method of literary production; it was written at the same thirty-five-page-a-day rate during an extremely perilous voyage on the Mediterranean. However, the exigencies of the situation may have been the cause of the plot being the simplest of any of his stories. Mary Thorne and her uncle Dr. Thorne live in a quiet country village. Frank Gresham, the heir of Greshambury Park, is in love with Mary, but incumbrance of his estates forbids the marriage. His creditor proves to be an uncle of Mary's, who leaves her his wealth at his death. The simplicity of plot, however, does not detract from its interest as a delightful picture of English country life.

Framley Parsonage. 1859. Fourth of the series. 181.

The first serial story of the "New Cornhill Magazine," it was begun by Trollope on a railway train on a journey to Ireland. His plan was, as he tells it, a morsel of biography of an English clergyman, Mark Roberts, who should not be a bad man, but one led into temptation by his own youth and the unclerical actions of the life of those around him. The plot centres in the refusal of the heroine, Lucy Roberts, to marry her lover, Lord Lufton, until his friends agree to love her too.

It was an English novel, English in aroma, local colour, character, everything in short, and greatly the English readers enjoyed it.

Last Chronicle of Barset. 2 v. 1867. Sixth of the series.

391, 392.

"One of his most powerful things; it contains the sequel of the terrible history of Mr. Crawley, the starving curate mentioned in 'Framley Parsonage.' It is an episode full of that literally truthful pathos of which Trollope was so often master."—HENRY JAMES.

Mrs. Proudie finally meets her match in Rev. Josiah Crawley, who in her own palace, and in the presence of her husband, silenced her meddlesome tongue.

The Small House at Allington. 1864. Fifth of the series. 361.

A very well balanced, compactly built story, strongly held together by uncommon singleness of motive. "The love of Lily Dale for Adolphus Crosbie, who jilts her after their engagement and marries Lady Alexandria de Courcy, is the interest about which the whole life of the book centres. But there is a subsidiary interest in the love of Johnny Eames for Lily Dale vital enough to prolong itself through the 'Last Chronicle of Barset,' and essential to the evolution of Lily's fate."

"It is a great story, whose absolute fidelity to manner, and whose reliance upon the essential strength of the motive, must exalt it in the esteem of those accustomed to think of what they read."—W. D. HOWELLS.

The Warden. 1855. First of the series. 182.

Trollope never did anything happier than the picture of the sweet and serious little old gentleman Septimus Harding, warden of Hiram Hospital, whose position after years of faithful service was regarded as a sinecure by church and state reformers. "The story is simply the history of an old man's conscience. The question of his resignation becomes a drama, and we anxiously wait for the catastrophe."—HENRY JAMES.

"In all fiction I doubt if there is a lovelier or sweeter conscience-story than that of 'The Warden.'"—W. D. HOWELLS.

TWENTY YEARS AFTER. Dumas, Alexandre. 175.

TWO DROVERS. Scott, Sir Walter. *See his* Highland Widow. 127.

ULRIC THE FARM SERVANT. *See* Ruskin, John, ed. 228.

UNCLE TOM'S CABIN. Stowe, Mrs. H. B. 371.

UNCOMMERCIAL TRAVELLER. Dickens, Charles. 399D.

VANITY FAIR. Thackeray, W. M. 298.

VICAR OF WAKEFIELD. Goldsmith, Oliver. 295.

VILLETTE. Brontë, Charlotte. 351.

WARDEN. Trollope, Anthony. 182.

WATERLOO. Erckmann, Emile, and Chatrian, Louis. *See their* Conscript. 354.

WAVERLEY. Scott, Sir Walter. 75.

WESTWARD HO! Kingsley, Charles. 20.

WHITE WHALE. *See* Moby Dick. 179.

WILD ASS'S SKIN. Balzac, Honoré de. 26.

WOMAN IN WHITE. Collins. 464.

Wood, Mrs. Henry. 1814-87.

The Channings. 1862. 84.

A narration of the trials, mishaps, sorrows, even the disgraces which came to a family of six children suddenly thrown upon its own resources for self-support and to aid parents unjustly debarred from an inheritance. One of the most popular stories of English life ever written, "The Channings" is computed to have been sold on both sides of the Atlantic to the number of nearly a million copies.

Of all Mrs. Wood's stories of domestic life in Worcestershire, this one exhibits best her gift of invention, her power in weaving a plot and developing it.

WOODSTOCK. Scott, Sir Walter. 72.

WUTHERING HEIGHTS. Brontë, Emily. 243.

Yonge, Charlotte Mary. 1823-91.

Dove in the Eagle's Nest. 1866. Introduction by Charlotte Hull. 329.

A story of romance of the time of the wild turmoils of Germany at the end of the fifteenth and beginning of the sixteenth centuries. The Emperor Maximilian, everywhere in the forefront of the momentous changes, is the romantic figure of the story. This man, so many sided, to whom all things honourable could be neither common nor unclean, came like a revelation of new life among the youth of his time. In his own person he bridged for them the gulf between the old world and the new, and enthusiastically they followed him. It is a pity that Miss Yonge did not write more historical tales. Her characters are men and women whom we find talking together in so natural a manner that we seem to be in the very midst of them and present at their counsels.

Heir of Redclyffe. 1853. Introduction by Alice Meynell. 362.

Essentially the story of a family, the members of which are good, but, with one exception, they are not holy. It teaches in terms of mid nineteenth-century life the entire forgiveness of injuries. Guy Morville, who leaves his sometime enemy at the end of the story heir to his lands, himself bears another and most tragic inheritance. The puzzle and peril of heredity, its visitation to the third and fourth generation, are presented in this story much prized by William Morris, who said he loved it, and by Dante Gabriel Rossetti, and men of his type, used to stronger romance and stronger English.

YOUNG PEOPLE

FICTION

ABANDONED. Verne, Jules. 368.

Abbott, Jacob. 1803-70.

Rollo at Work, and Rollo at Play. Introduction by Lucy Crump. 275.

One of the great number of stories for children written by a man who really lived with them, and who gave to hundreds the same delight which his own children enjoyed as they listened to him and talked with him, gathered about him for the evening story time.

In spite of the moralising to which many elders take exception, the stories are happy because of the sincerity and dignity of the teaching and the world of healthfulness in all the joy of unrestrained out-of-door life.

In these books may be found also quaint and interesting pictures of the conditions of Yankee life about 1840.

Aimard, Gustave. 1818-83.

Indian Scout, a Story of the Aztec City. 1861. 428.

The author was the adopted son of one of the most powerful Indian tribes, with which he lived for more than fifteen years, sharing with its members their dangers and their combats, accompanying them everywhere with rifle and tomahawk. He has described his own life in his stories, and the Indians of whom he writes he has known. In this story he has conveyed with singular success the natural colour of the scenes of the South West. He has woven an exciting plot of Indian intrigue, cunning, skill, and revenge about the endeavour to rescue two maidens from the sacred city of Aztec. This romance has been the most popular of all his tales in France; translated into English it has held its own with those of Cooper and Reid.

Ballantyne, Robert Michael. 1825-94.

Coral Island. 1858. Introductory bibliographical note. 245.

Stevenson based his "Treasure Island" partly on this story. It is the third of eighty books by this author, thrilling to the boy of fifteen of Ballantyne's day, and delightful even to the sophisticated youth of to-day.

The author has the geniality, the cordiality, the sense of omniscience, the gift of movement that boys delight in. His enthusiasm for conduct is refreshing, and though his sympathies are with right-doing he does not sacrifice to his religion healthful excitement and entertainment. Moreover, there is a vast store of information concerning the South Sea Islands and their inhabitants, even though there is much to make one marvel at possibilities.

Martin Rattler. 1858. 246.

A boy's adventures in the forests of Brazil. Still one of the favourites among all his books, and not lacking in any of the exciting experiences of the other volumes. Even while portraying the irksome parts of sea life, as in the "dirty unromantic weather" and the hard

work of holystoning the decks, scraping down the masts and cleaning out the coal-hole, there is altogether much more to set many boys dreaming of—

“Wrecks, buccaneers, black flags, and desert lands,
On which, alone, the second Crusoe stands.”

Ungava. 1858. Introductory biographical note. 276.

The second and best of all the eighty stories. Based upon the author's personal experience in Rupert's Land, and upon the narrative of a courageous leader of a band of Hudson Bay pioneer fur-traders, the atmosphere of a true story is evident throughout, and becomes intense even to an adult, in spite of the stilted language and constant moralising. Full of action and the actualities of an everyday life of adventure and hardship, incurred by an existence involving great risks and almost constant excitement, it is a book for boys to revel in and remember always.

CHILDREN OF THE NEW FOREST. Marryat, Frederick. 247.

CHILD'S BOOK OF SAINTS. Canton, William. 61.

CORAL ISLAND. Ballantyne, R. M. 245.

CRESSY AND POICTIERS. Edgar, J. G. 17.

Defoe, Daniel. 1659-1731.

Robinson Crusoe. 1720. Illustrated by J. Ayton Symington. 59.

An allegory of Defoe's own experience in life.

The earliest English novel of incident. Founded on the true story of Alexander Selkirk, who after many adventures upon the sea finally deserted by his ship and left on a desert island. Extracts from his story are given in the editor's note.

Robinson Crusoe eclipses all other stories of the author in its unparalleled power of verisimilitude. The most popular piece of pure fiction that has ever appeared.

Impossible to estimate the amount of pleasure given to generation upon generation of boys and men.

“There is hardly an elf so devoid of imagination as not to have supposed for himself a solitary island in which he could act Robinson Crusoe, were it but in a corner of the nursery.”—SIR WALTER SCOTT.

Up to 1909 there had been 198 editions, English, American, and foreign, including Dutch, French, Hungarian, Italian, Latin, Persian, Portuguese, Spanish, Turkish, and Welsh. The American editions include Esperanto, shorthand, and for the blind.

DROPPED FROM THE CLOUDS. Verne, Jules. 367.

Edgar, John George. 1827-64.

Cressy and Poitiers, the Story of the Black Prince's Page. 1865. Introduction by Ernest Rhys. 17.

Historically and romantically an avowed Froissart book; closer to the original than Scott. By means of the story of the page, the martial events and pageantry in the career of the Black Prince, leading up to the fields of Cressy and Poitiers and so to the death of the Prince, are vividly and picturesquely presented.

“Read him with Froissart in reserve and you have a very good

idea of that fighting time which was at once so valiant and so meagre, so adventurous and so mortal for the soldiers and captains, and often so terrible for the poor folk—men, women, and children, who, like those of Caen, were massacred because their masters were pleased to be militant."

Heroes of England. 1853. 471.

CONTENTS: Edward the Black Prince; Henry the Fifth; Sir Francis Drake; Sir Walter Raleigh; Sir Philip Sidney; Admiral Blake; John, Duke of Marlborough; Lord Clive; General Wolfe; Sir Ralph Abercromby; Sir John Moore; Admiral Lord Nelson; Sir Sidney Smith; Arthur, Duke of Wellington; Sir Charles James Napier; Lord Raglan; Sir William Fenwick Williams; Sir Henry Havelock.

J. G. Edgar gave his pen almost wholly to writing books for boys which should stimulate them to be strong in every sphere of life and thought. He made himself the special brief chronicler of men who are "associated in the mind of a community with periods of peril or prosperity, and recalled by each succeeding generation with national pride."

"Such scenes as those of the Black Prince treating his vanquished enemy with chivalrous courtesy; Sir Philip Sidney handing the untasted cup of water to the dying soldier with the immortal words, 'Thy necessity is greater than mine;' and Havelock, after showing himself through life the Christian soldier, saying at the hour of death, 'Come, my son, and see how a Christian man may die!' are well calculated to enlist the sympathies, elevate the thoughts, and ennoble the aspirations of youthful readers."

The many editions through which the book has passed bear witness to the interest which it created, the approval it received, and its established record as a classic for young readers.

Runnymede and Lincoln Fair, a story of the Great Charter.

1866. Introduction by L. K. Hughes. 320.

The last of a number of historical novels written mainly for boys. This volume deals with England in the thirteenth century, and its struggles between barons and king. For subject matter it follows rather closely the monastic literature of the chroniclers of the age. The hero, though by parentage combining the Saxon and Roman elements, fights for the cause of the king and voices the royal privities of the author. The style, clear and masculine, well adapts itself to describing boyish or historic events.

FEATS ON THE FJORD. Martineau, Harriet. 429.

GULLIVER'S TRAVELS. Swift, Jonathan. 60.

HEIDI. Spyri, Johanna. 431.

HEROES OF ENGLAND. Edgar, J. G. 471.

Hughes, Thomas. 1822-96.

Tom Brown's School Days. 1857. Illustrated by T. H.

Robinson. His closer alliance with actuality than his brothers is shown in these particular pictures, which call for character, action, costume, and picturesque facts of life. He has illustrated Cranford, Scarlet Letter, Lichtenstein, Sentimental Journey, and Henry Esmond. 58.

"Robinson Crusoe" and "Tom Brown" are our boy epics. English boys of the rival public schools admit the sovereignty of its triumphant

and irresistible veracity. After fifty years the story of Rugby life still furnishes the one pre-eminent example of the schoolboy in fiction.

"Among the stories—which can be counted on one's fingers—that immediately capture and hold the attention of the universal boy, and leave him gasping in eagerness after fine, true, manly, forceful things."

—E. D. LANIER.

Thomas Hughes never grew old in all his seventy-three years; and the book embodies the very essence of his creed in life.

INDIAN SCOUT. Aimard, Gustave. 428.

KIDNAPPED. Stevenson, R. L. 315B.

Kingston, William Henry Giles. 1814–80.

Peter the Whaler. 1851. 6.

This great lover of the sea gained practical knowledge through the many cruises which he arranged to take. He has been called the Alexandre Dumas of juvenile English literature; he wrote about 130 stories for boys, and all of them with an honest healthful tone.

"Peter the Whaler" was his first boy's book, and is a great favourite. It deals with Peter's early life and adventures in the Arctic regions, and is filled with incidents of continuous interest; there are strange Spanish seamen to overcome, encounters with polar bears, emergencies of unknown regions to be met and conquered; in fact, all sorts of experiences which demand ingenuity, courage, and common sense.

Three Midshipmen. 7.

One of the most popular of his books. The story first ran serially in the "Magazine for Boys" and was divided into three parts:—
1. The Three Midshipmen. 2. The Old Schoolfellows. 3. The Three Midshipmen in China.

Jack Rogers, Alick Murray, and Paddy Adair are the heroes of this tale of adventure, including almost every part of the globe, and all manner of its inhabitants, black and white, savage and civilised, human and animal, on land or in the depths of the sea. There is no end of information, nautical and biological, and the interest to the boy never flags.

The author was interested also in the welfare of seamen, being the originator of the "Society for the Improvement of the Religious and Moral Condition of Seamen."

LAMPLIGHTER. Dickens, Charles. *See his Reprinted Pieces.* 399B.

LITTLE DUKE; OR, RICHARD THE FEARLESS. Yonge, C. M. 470.

LITTLE SAVAGE. Marryat, Frederick. 159.

Marryat, Frederick. 1792–1848.

Children of the New Forest. 1847. This and the following stories have Introductions by R. Brimley Johnson, and Peter Simple has also a biography of the author. 247.

One of the best of his stories for children. It is set in the time of Cavaliers and Roundheads, but is not overburdened with historical allusions. The group of children in the midst of these surroundings are quite real and charming; we become personally acquainted with them, and seriously concerned in their fortunes. Patience Heatherstone, the heroine, Pablo, the Intendant, Chaloner, and little Edith

are all interesting and vividly touched, while every detail of the plot is ingenuous and plausible. By his direct style, simple brightness, and insistence on minute realism, Marryat shows his appreciation of children's taste and his ability to meet it.

The Little Savage. 1848. 159.

The story of a boy born on a desert island and left to the care of his father's murderer, a ruffian who hates him and treats him brutally. The boy naturally grows up a savage, knowing nothing of any virtuous or kindly attributes. Through the blinding of the bully by lightning he is at the boy's mercy, who in turn holds merciless sway over him. Here his better development begins, because he demands and gets the knowledge heretofore denied him, and he becomes quite civilised by the time he is rescued from his absolute solitude some time after the death of Jackson.

The idea is most original, and the development is executed with much force and insight, though the whole situation is quite gruesome.

Masterman Ready. 1841. 160.

The first of his children's books, and the best, standing very near to being the best of its kind in English and surely next to "Robinson Crusoe." The proof is in the children's vote for it and in their re-reading it, not once, but dozens of times. Marryat was well qualified to write for children, he had been their companion at all times, and had served a long apprenticeship in telling stories. He uses no condescension nor preaching, though there is never a word above the intelligence of his readers, and his stories are always didactic. There is pathos but no mawkishness, and the death-bed scene is not an offence to natural feelings of children.

The desertion of the ship *Pacific* and her passengers by the crew, her wreck, the life of the family upon the desert island, the fight with the savages, and the rescue, all follow naturally and with probability, while the scenes and life depicted enrapture the heart of the youngster. Masterman Ready is an ideal old sailor, brave, modest, kind, helpful, able to turn his hand to anything, and yet most credible and human, made to be worshipped by the boy reader.

Settlers in Canada. 1844. Introduction by R. Brimley Johnson. 370.

An English family, Campbell by name, went out in 1794 to settle in Canada. They were driven to this course by reverses in fortune; but were in the end amply repaid for their venture. The story is full of interesting adventure and much information as to conditions in those early days. Children have always liked and will continue to like the book. It is a thoroughly readable story, duly seasoned with incidents of peril and wonder. The actors play their part with vigour, and hold the reader's attention throughout. The conventional didacticism belonged to the age, and does not intrude too frequently.

MARTIN RATTLER. Ballantyne, R. M. 246.

Martineau, Harriet.

Feats on the Fjord, 1841; and **Merdhin,** 1852. 429.

The illustrations are by Arthur Rackham and in consequence will delight the young reader because of the apt graphic presentation of the scenes and incidents described in the text.

Under the title "The Playfellow" the author published four tales, the chief favourite of which is "Feats on the Fjord."

This saga of the Norwegian sea-board and mountain-sides is one of

the most popular about that northern land. It contains an intimate description of life upon the farm lands of the country lying close to the arctic circle. The story of the discontented and jealous servant, his schemes for self-advancement, and the difficulties in which he involves his master's family form a background for the details of family life and the customs peculiar to the Norwegian farmer.

"Merdhin," the first and the best of the cycle of tales which were undertaken in order to further the reform of the hard laws weighing on land and people, is placed in the time of King Canute. It illustrates the injustice practiced by his commissioners in seizing food, goods, and even homes of the Saxons, by telling us the story of the cruel penalties visited upon Merdhin because of his concealment of food. His inability to work out those penalties renders him an outcast and, moreover, a transgressor of the unjust game laws in his efforts to obtain sustenance. Upon the discovery of the cruel injustice to Merdhin, the good King Canute's kindly character is shown in his coming to right all the wrongs of the sufferer.

MASTERMAN READY. Marryat, Frederick. 160.

MERDWIN. Martineau, Harriet. *See her Feats on the Fjord.* 429.

PARABLES FROM NATURE. Gatty, Mrs. A. 158.

PETER THE WHALER. Kingston, W. H. G. 6.

RICHARD THE FEARLESS. *See Yonge, C. M. Little Duke.* 470.

ROBINSON CRUSOE. Defoe, Daniel. 59.

ROLLO AT PLAY. Abbott, Jacob. 275.

ROLLO AT WORK. Abbott, Jacob. 275.

RUNNYMEDE AND LINCOLN FAIR. Edgar, J. G. 320.

SECRET OF THE ISLAND. Verne, Jules. 369.

Spyri, Johanna. 1827-1901.

Heidi. Translated by Marian Edwardes. Illustrated by Lizzie Lawson. 431.

The illustrations are particularly adapted to the spirit of the story, and are of the simple outline type which appeals to children. The head and tail pieces of the chapters are most expressive of the out-of-door atmosphere.

This story of child life in the Alps is one of the many written by a Swiss author whose sympathy with the heart of childhood made her peculiarly well fitted to be the counsellor and guide of all her little friends. The joy, freedom, simplicity, and beauty of the out-of-door mountain life of Heidi makes the whole book exhilaratingly healthful; while the interesting events of her exile life in Frankfurt, her joyful return to her mountain home, and the restoration to health of her little invalid friend keep the children delighted with following the unfolding of a happy tale.

Stevenson, Robert Louis Balfour. 1850-94.

Kidnapped. 1886. 315B.

The descriptive title page reads:—Kidnapped, being memoirs of David Balfour in the year 1751; how he was kidnapped and cast away; his sufferings in a desert isle; his journey in the wild Highlands; his acquaintance with Alan Breck Stewart and other notorious

Jacobites; with all that he suffered at the hands of his uncle, Ebenezer Balfour of Shaws, falsely so-called, written by himself, and now set forth by Robert Louis Stevenson.

The story is based upon one of a parcel of old trials sent the author: "The trial of James Stewart in Aucharn in Duror of Appin for the murder of Colin Campbell of Glenure," with a map of the country of Appin, which latter, as usual, fired Stevenson's imagination. From the historical point of view the condition of the Highlands shortly after the rebellion of 1745 is vividly painted, and both the noble traits and the characteristic foibles of the Highland character are sharply and faithfully depicted. Of Stevenson it is scarcely necessary to say that the romantic interest of his stories is always thrilling, the adventures always exciting breathless suspense, and the weird or grotesque surprising us with new sensational horrors at every turn; while at the same time there is not lacking space and air and sunshine to keep the atmosphere healthful and clear.

Treasure Island. 1883. Includes a map of the fabulous island. 315A.

The work through which Stevenson passed from select appreciation to general recognition and popularity. Upon its publication in book form it "boomed" to an extent almost unprecedented. Although a book of pure adventure written for boys, its literary and artistic attractions as well as the story fascinate men and women to the extent of individuals re-reading it not only once but "eleven or thirteen times" with hope of many more readings. And all this world of charm grew from entertaining his stepson, Lloyd Osbourne, with a story to go with a plan of a fabulous island which he had drawn.

It is a story of piracy and concealed treasure; the action taking place in the middle of the eighteenth century; the background of nature, as is often the case with Stevenson, forming a striking contrast to the deeds of sinister characters, the chief of whom is Long John Silver, "one of the vilest scoundrels under the wide heaven of fiction." And there is the result of the author's strong moral fibre which makes this island world, "glowing with colour, rich in romantic chiaroscuro," a source of moral teaching, in that the desire and pursuit of great wealth reduces man to a savage, a criminal, and a ruffian, even though he be a "Napoleonic villain."

Swift, Jonathan. 1667-1745.

Gulliver's Travels. 1726. Illustrated by Arthur Rackham, who won his reputation by his half-droll, half-uncanny designs for Rip Van Winkle. His facility in expressing fact and magic is well shown in his Grimm illustrations; while Gulliver gives ample opportunity for his grasp of the characteristic in the grotesque and in animals. Includes maps of the various lands visited. 60.

A fable for all time, which has the advantage that children as well as philosophers may read it, and, in their own way, understand. The dreams and imaginative ingenuity set at work in the minds of children delighted with the Lilliputians and Brobdingnagians, furnish them with endless schemes for wild adventure safe at home, and create memories which lead to re-reading at a day when the full satiric meaning of all the travels may be appreciated.

Only a few knew at first who was the author of this strange history of strange travels in strange regions, a work that was at once a romance

and a fairy-tale, a satire and a sermon. He wrote Pope that it was inspired by his hatred of that animal called man, not the individual, but the whole species. However, this cause did not interfere with, but only seemed to increase, the wonderful power of versatility in the picture, the dexterous relieving of the satirist's lash with the tickling of the humorist, the prodigality and yet the wonderful economy of words and mere decorations. It was read with the utmost avidity, and by it Swift made his only money earned by writing.

Few books have added so much to the innocent mirth of mankind as the first two parts of Gulliver.

It has been through nearly one hundred and forty editions, and has been translated into French, German, Dutch, Spanish, Greek, Swedish, Yiddish, and Polish.

SWISS FAMILY ROBINSON. Wyss, J. R. 430.

THREE MIDSHIPMEN. Kingston, W. H. G. 7.

TOM BROWN'S SCHOOL DAYS. Hughes, Thomas. 58.

TREASURE ISLAND. Stevenson, R. L. 315A.

TWENTY THOUSAND LEAGUES UNDER THE SEA. Verne, Jules. 319.

TYPEE. Melville, Hermann. 180.

UNGAVA. Ballantyne, R. M. 276.

Verne, Jules. 1828-1902.

Abandoned. Illustrated. 1875. This and the following stories are translated by W. H. G. Kingston. 368.

The books of Jules Verne are the "Arabian Nights" elaborately fitted with all modern improvements. Wherever love of adventure coupled with curiosity as to the mechanism of the universe exists, there this author finds his disciples. No other writer of fiction has anticipated so many practical inventions. This story-teller has made science live even as the elder Dumas gave life to history.

No writer of books for boys has more friends.

"Abandoned" is the second romance in the "Mysterious Island" triad. Its success established a record in the race for popularity in both the French and English fields of current literature. In this wild region where there is nothing to attest the presence of man, all sorts of inventions are worked out with extreme ingenuity, so that the place in the end becomes habitable to the group there stranded. Here also after a long time is discovered the "Stranger" who has been abandoned and living the life of a wild man for twelve years.

Dropped from the Clouds. Illustrated. 1875. 367.

The first of the "Mysterious Island" stories, begins with the escape of five prisoners of war from Richmond in a balloon. They are carried by a furious hurricane to an island in the Pacific, where they pass through many thrilling adventures, and because of their marvellous knowledge of science are able to make themselves enchantingly comfortable.

Secret of the Island. Illustrated. 1875. 369.

The third and completing part of the "Mysterious Island" tales of adventure; it reveals the secret of the mysterious island, and tells the

life history of its presiding genius, Captain Nemo, whose death is the finale of the story.

It is, next to "Robinson Crusoe" and "Treasure Island," the best read and best appreciated book in all the great group of island-tales and sea-stories to which it belongs.

Twenty Thousand Leagues under the Sea. 1873. 319.

The story of revenge upon a detested nation attempted by an immensely wealthy man embittered with deep hatred because of personal wrong. With his wonderful submarine boat, the *Nautilus*, he intends to attack the shipping of this hated people. The story of how he finally sinks a warship and then is carried off to the maelstrom and apparent destruction is one never forgotten through life by the youngster, who will not leave the book when once he is started on his strange sea voyage.

"We of this generation have lived to see submarine navigation accomplished; but men who are now grey can recall the spell under which, as boys, they followed the marvellous adventures of Captain Nemo in the *Nautilus*."

Wyss, Jean Rudolph. 1781-1830.

Swiss Family Robinson. 1841. The illustrations by Charles Folkard catch the atmosphere of activity and ingenuity which pervades the book, thereby making them attractive to children, the silhouette ones in particular, which are especially full of life. 430.

"Swiss Family Robinson is Robinson Crusoe in the bosom of his family. . . . It takes you from the last abode of a solitary voyager to the very cradle of human society. Crusoe's island expands under your eyes, and you see there the advance of a civilisation which covers every era of the world's history."—CHARLES NODIER.

For the children it keeps its place on the shelf between the school books below and the story books above. It represents childhood's "Fortunate Isle where all may be had for the asking; where figs grow on thistles, and apples on thorn-trees, and roasted pigs are crying out, 'Oh eat me, if you please.'" The father of the Happy Family serves in this story as the wonderful genii of fairy-lore do, to supply all the wants of life.

It was not intended for the outside world, but was a simple home-made tale based on the recollections of the original and instructive conversations of the author's father during walks and holiday excursions. Finally published after the author's death by his son, in 1841, it passed through five editions by 1873, and now has numerous translations, including many in English.

Yonge, Charlotte Mary. 1823-91.

The Little Duke; or, Richard the Fearless. Historical Introduction by Eugene Mason. The full-page illustrations and head and tail pieces by Dora Curtis are excellently adapted to the subject, both because they are full of the action of the story and because they make us feel the rugged strength, physical and moral, of the people from whose history the tale is taken. 470.

A story which has delighted boys and girls for nearly fifty years. An historical romance in which the atmosphere of bygone centuries is

extraordinarily vivid. The life of the Little Duke of Normandy, of the tenth century, is full of all the danger and adventure of the olden times in France, and holds the interest of the reader, young or old, unabated to the end. And at the same time the hero chosen for the story brings before the children a character which cannot help but influence to strong, courageous, and gentle deeds.

One child whose life is rich in all the reading which may delight him repeatedly says of the newer books: "Oh, it is so dull! Do read me 'The Little Duke' again!"

NON-FICTION

AGE OF FABLE. Bulfinch. 472.

Bulfinch, Thomas. 1796-1867.

Age of Fable. 1863. Includes notes giving translations of proverbial sayings; and an Index of names. 472.

Without a knowledge of the fascinating stories of Greek and Roman, Far Eastern, and Northern mythology, the greatest treasures of literature remain sealed. Mr. Bulfinch has at once related the legends in a delightful manner, preserving the ancient poetry of thought, and inspiring a desire to know more of the sources whence they come. In connection with the stories he has cited many quotations from Spenser to Longfellow, wherein allusions to these myths are made.

The author in introducing his work says: "We trust our young readers will find it a source of entertainment; those more advanced a useful companion in their reading; those who travel and visit museums and galleries of art an interpreter of paintings and sculptures; those who mingle in cultivated society a key to allusions which are occasionally made; and, last of all, those in advanced life pleasure in retracing a path of literature which leads them back to the days of their childhood, and revives at every step the associations of the morning of life."

Canton, William. 1845-

A Child's Book of Saints. Illustrated by T. H. Robinson. 1898. 61.

Stories from the old chronicles retold by the author to his little girl, here set down as nearly as possible in the same words which she so enjoyed.

"The saints are here treated with a simplicity that is almost or altogether child-like, and with an unforced imagination which is only to be learnt by becoming as a child. And this perhaps is why, although a comparatively new book, it has the air of something pleasantly old and written long ago; and thus wins its way into the children's library of old favourite authors."

BOOK OF GOLDEN DEEDS. Yonge, C. M. 330.

CHILD'S BOOK OF SAINTS. Canton, William. 61.

CHILD'S HISTORY OF ENGLAND. Dickens, Charles. 291.

CHRONICLES OF ENGLAND, FRANCE, AND SPAIN. Froissart, Sir John. 57.

Clarke, Mrs. Mary Cowden. 1809-98.

Girlhood of Shakespeare's Heroines. 3 v. 1850-52. 109-III.

- CONTENTS: v. 1.—Portia, the Heiress of Belmont; The Thane's Daughter; Helena, the Physician's Orphan; Desdemona, the Magnifico's Child; Meg and Alice, the Merry Maids of Windsor.
v. 2.—Isabella, the Votaress; Katharina and Bianca; Ophelia, the Rose of Elsinore; Rosalind and Celia, the Friends; Juliet, the White Dove of Verona.
v. 3.—Beatrice and Hero, the Cousins; Olivia, the Lady of Illyria; Hermione, the Russian Princess; Viola, the Twin; Imogen, the Peerless.

At the end of each volume are Notes:—"Passages in the plays in relation to facts, names, and sentiments with which it was requisite the tales should accord."

The development of character not of history has been the intention; the stories were written "in all the glow of having finished the sixteen years' labour in completing the 'Concordance to Shakespeare.'"

The author sought to imagine and put before us in story form a girlhood life for each of the heroines, which would be in accord with their development and actions as we have them in Shakespeare. Only one who had studied the great dramatist in detailed and historical manner could carry out such a series of studies which prove to be quite possible and harmonious with the characters of the plays; delighting children as charming stories, and interesting older people as in the nature of psychological development, having been given the dénouement.

Dickens, Charles. 1812-70.

Child's History of England. 1854. 291.

"Here we may read in plain popular language, written by a man whose genius for popular exposition has never been surpassed among men, a brief account of the origin and meaning of England as it seemed to the average Englishman of that age. . . . This black-and-white history of heroes and villains; this history full of pugnacious ethics and nothing else, is the right kind of history for children. . . . Dickens' history will always be popular with the young; almost as popular as Dickens' novels, and for the same reason: because it is full of moralising."—G. K. CHESTERTON.

Froissart, Sir John. 1337-1410.

Chronicles of England, France, Spain, etc. 1397 (?). 57.

A condensed version of Froissart, intended to be ranged with historical romances like "Ivanhoe" and "Cressy and Poitiers," which owe much to his pages; and to be read by the younger readers of our history. The chief English translations are those of Sir J. Bouchier, published 1523-5, and of Thomas Johnes of Hafod in 1803-10. The present text, based upon Johnes' version, was adapted by H. P. Dunster in 1853.

Tales of chivalry and romance by a wandering courtier, the eyewitness of deeds of the times of gallant knights and great tournaments, doughty combats and tremendous battles, so dear to the heart of youth when recited in a manner appealing to the imagination and the valorous instinct. Scott has said that "while we prefer a knowledge of mankind to a mere acquaintance with their actions, so long also must we account Froissart the most entertaining and perhaps the most valuable historian of the middle ages."

Gatty, Mrs. Margaret Scott. 1809-73.

Parables from Nature. 1855. Introduction by Grace Rhys, 158.

Full of beautiful, practical sincere sermons-in-brief, breathing the joy of life when lived in accordance with the laws of Nature and God. There is also much to be learned in the way of out-of-door science as a result of the author's careful, painstaking, truth-observing, sympathetic study.

The stories consist of narratives of happenings in the insect, animal, and vegetable worlds, told mainly by means of personification dear to the hearts of children and far from uninteresting to elders.

GIRLHOOD OF SHAKESPEARE'S HEROINES. 3 v. Clarke, Mrs. M. C. 109-111.

GLAUCUS. Kingsley, Charles. *See his Water Babies, under Fairy Tales.* 277.

Hawthorne, Nathaniel. 1804-64.

Wonder Book, 1851; and Tanglewood Tales, 1853. 5.

"Tanglewood Tales" is a continuation of the "Wonder Book." Julian Hawthorne tells us that "it was written rapidly and with great enjoyment on the author's part; being the only book he ever published which has not a gloomy page in it. . . . The humour throughout is exquisite, and though the sentiments often mount to Heaven, like Bellerophon's winged steed, it never outsoars the comprehension of the simplest child."

"The ideal happiness of many American children is to lie upon the carpet and lose themselves in the 'Wonder Book.' It is in its pages that they first make the acquaintance of the heroes and heroines of the antique mythology, and something of the nursery fairy-tale quality which Hawthorne imparts to them always remains."—HENRY JAMES.

HEROES. Kingsley, Charles. 113.

Kingsley, Charles. 1819-75.

Glaucus. *See his Water Babies under Fairy Tales.* 277.

Heroes. Illustrated. 1856. Introduction and the Story of the Twelve Labours of Hercules by Grace Rhys. 113.

CONTENTS: Perseus; The Argonauts; Theseus.

"A book of Greek fairy tales for his children," and an unrivalled collection, for all children, of the best myths of Hellas.

Lamb, Charles, and Lamb, Mary.

Tales from Shakespeare. 1807. Illustrated by Arthur Rackham. 8.

The publication of these tales gave the authors their first taste of real popularity, which was to develop into classic honour. Concerning their purpose and style the authors' preface says: "The following Tales are meant to be submitted to the young reader as an introduction to the study of Shakespeare, for which purpose his words are used wherever it seemed possible to bring them in; and in whatever has been added to give them the regular form of a connected story, diligent care has been taken to select such words as might least

interrupt the effect of the beautiful English tongue in which he wrote: therefore, words introduced into our language since his time have been as far as possible avoided. . . . It has been wished to make these Tales easy reading for very young children. To the utmost of their ability the writers have constantly kept this in mind."

"Designed for nursery and schoolroom, these Tales have taken their place as an English classic. They have never been superseded, nor are they ever likely to be."—ALFRED AINGER in "A.L.A. Catalogue."

TALES FROM SHAKESPEARE. Lamb, Charles *and* Mary. 8.

TANGLEWOOD TALES. Hawthorne, Nathaniel. 5.

WATER BABIES. Kingsley, Charles. 277.

WONDER BOOK. Hawthorne, Nathaniel. 5.

Yonge, Charlotte Mary. 1823-91.

Book of Golden Deeds of all times and all lands gathered and narrated by Charlotte M. Yonge. 1864. 330.

The collection is intended, as Miss Yonge writes, as a treasury for young people, where they may find minute particulars of the soul-stirring deeds that give life and glory to the record of events . . . in the hope that example may inspire the spirit of heroism and self-devotion.

"The Book of Golden Deeds" is characteristic of the author's feeling for the child audience which she loved. It has been considered one of the valued aids to the study of history for young people.

FAIRY TALES

Andersen, Hans Christian. 1805-75.

Fairy Tales, translated by Mrs. E. Lucas, and illustrated by Thomas, Charles, *and* William Robinson. 1906. 4.

The Tales began to appear in 1835 and ended their original production in 1872. The first nine years recorded seven editions.

"His stories have been the delight of our children for three generations, and their popularity among us increases rather than diminishes as time goes on; scarcely a year passes without bringing with it a new edition or translation of the incomparable 'Fairy Tales.'"—R. NISBET BAIN.

Their popularity as a means of social entertaining to-day was presaged during their earliest appearance, when great actors and actresses of the Royal Theatre took to declaiming them at fashionable afternoon entertainments.

They may be read with equal enjoyment or profit by young and old, for the simple delight in a marvellous tale, for the unsurpassed delicacy of the imagination, for the panorama of social conditions, for the unending fund of humour, pathos, satire, sweetness, folly, and shrewdness on every page.

ARABIAN NIGHTS.

Fairy Tales from the Arabian Nights; selected from Galland's collection of 1821. 249.

CONTENTS: King of Persia and the Princess of the Sea; Prince Camaralzaman and the Princess of China; The Seven Voyages of Sinbad the Sailor; Ali Baba and the Forty Thieves; The Enchanted Horse; Fisherman and Genie; Aladdin, or the Wonderful Lamp.

A list of editions for children is included.

Antoine Galland introduced European readers to the "Arabian Nights." His translation which appeared between 1704 and 1708 was an event in literature. He was a French orientalist who on his trip to the East with an ambassador to Constantinople, and on two subsequent trips, gathered the tales from literature and from the stories told by the maddâh, the popular story-teller who wanders on feast days from café to café, and is the anonymous author of the greater part of the collection.

The origin of the Tales is placed by several authorities as early as 750 A.D. After that, others were added and the whole put together at Cairo or Damascus.

Many translations have since been made varying in excellence, among the best known English are Lane, 1841; Payne, 1882-84; and Richard Burton, 1885-88.

Browne, Frances. 1816-

Granny's Wonderful Chair. Illustrated. 1857. Introduction by Dollie Radford. 112.

A series of fairy tales, touched with the fancy and magic of the Irish fairies, told by the wonderful chair, each at the request of Snowflower, who with these stories amuses the gloomy king, and thereby gains enrichment and happiness herself.

Frances Browne, a blind Irish girl, learned everything she knew by word of mouth, and yet her power of visualisation is marvellous. "Each story in the book makes a complete picture, each has enough and no more of colour and scene. And the little pictures are kept in their places, pinned down to reality by delightful touches of humour."

"Granny's Wonderful Chair" has been a favourite since its first publication, and several new editions have been issued since then. In 1887 Mrs. Frances Hodgson Burnett published it with a preface, under the title "Stories from the 'Lost Fairy Book,'" re-told by children who read them. The "Lost Fairy Book" was "Granny's Wonderful Chair."

FAIRY GOLD. A Book of Old English Fairy Tales chosen by Ernest Rhys. Illustrated by Herbert Cole. 1906. 157.

Compiled with a view to giving to the children tales and rhymes all told at one time or another to English children. Part I. gives fairy tales and romances; Part II. Mother Jack's Fairy Book—fairy fables and stories, which because they are brief are in danger of being lost; Part III. fairy tales and poems from some later writers and poets.

The literary touches added by some collectors of the old tales have been got rid of and the simple colours of folk-lore and nursery-lore restored.

Grimm, Jakob Ludwig Karl, 1785-1863, and Grimm, Wilhelm Karl, 1786-1859.

Household Tales by the Brothers Grimm. Illustrated by R. Anning Bell. 1812. 56.

Beloved of children the world over.

"The Brothers Grimm have nothing more at heart than to preserve the popular tradition unalloyed by individual caprice; they listen to it as one listens to the silence of the forest, awed by its mystery, amazed by its wealth of sound. Wilhelm Grimm says: 'The sphere of this world is limited: kings, princes, faithful servants, honest craftsmen, above all, fishermen, millers, charcoal-burners, and shepherds, all the folk who live nearest to nature are in it . . . sun, moon, and stars are accessible, bestow gifts, or may perhaps even be woven in garments; in the mountains dwarfs are digging for precious metals; in the sea there sleep the water sprites; birds, plants, and stones talk and express their sympathy; even blood calls and speaks out.' And so they came forward again, all those lovely and artless creatures. And Hänsel and Gretel, Little Red Riding Hood, Briar Rose, Schneewittchen, and Tom Thumb took their place by the side of Siegfried and Roland, of Til Eulenspiegel and the figures of the Volkslied, as witnesses of a past when there still existed a German nation, and as prophets of a future when this nation was to rise again in ancient splendour."—KUNO FRANCKE.

Kingsley, Charles. 1819-75.

Water Babies, a Fairy Tale for a Land-Baby, 1863; and Glaucus; or, the Wonders of the Shore, 1855. Introduction by Rose Kingsley, daughter of the author. 277.

"I will honour the shadow of the shoe-tie of any land-baby, *age à discrétion*, who will do full justice to this extraordinary book."

"An enchanting moral and scientific fairy tale which the world will not willingly let die."—GARNETT and GOSSE.

"Water Babies" was written for the author's four-year-old boy, and dedicated to him and all other good little boys. It is the story of a poor little chimney sweep, who, being carried off by a fairy, is shown all the wonders of the waters; interwoven with Tom's experiences are many exquisite bits of poetry and little fables, while all is pervaded with the spirit of gay burlesque. It has become a universal "Nature Study" book among educators.

"When 'Glaucus' was written, the 'Study of Natural History' was an almost unknown quantity in the lives of all classes in England." In this work Kingsley was a true pioneer in helping the unobservant thousands to see and love the marvellous works of Nature.

MOTHER GOOSE'S BOOK OF NURSERY RHYMES AND SONGS. 1910.

Introduction by Ernest and Grace Rhys. 473.

"There is not much that need be said about the time-honoured book of 'Old Mother Goose's Songs and Nursery Rhymes.' It is just as old as it is young and innocent. It is truly as old as the English tongue itself. Nay, parts of it are older. For the redoubling ditty of 'This is the House that Jack Built' was first put into shape out of a set of lines in an old Jewish service book, while some of the riddles are taken from Welsh and Scottish ones, and some of the rhymes were first heard in France and Spain. Still the heart of it is English enough: English as a Norfolk dumpling or a Sussex down. This book is drawn from a hundred others, but is not quite the same as any of them. It owes most of all to Halliwell's 'Nursery Tales and

Rhymes,' the first part of which he put together for the Percy Society, 'tis sixty years ago and more. But he drew up that rather for collectors than for babes and small children, for nurses and mothers, and those who use folk song without trying to analyse it. Since he wrote, many people like Mrs. Gomme and the collectors of the Folk-lore Society have been at work throughout the country. Many forgotten verses have been recovered; and this budget contains a few north-country and west-country rhymes which have never hitherto, so far as we know, been printed in any form."—E. and G. R.

The illustrations are of exceptional interest; they contain nothing grotesque; the illustrators, among whom J. Opper and Mabel Chadburn may be recognised, have caught the spirit of the rhymes, the child vision of the characters, in these delightful sketches done in black and white, and plentifully distributed throughout the book, enhancing the delight in songs for young and old.

Among the thousands of editions of "Mother Goose," this new and inclusive collection designed for the pleasure of children will take first place.

Ruskin, John.

King of the Golden River. See *his* Sesame and Lilies under Non-fiction. 219.

THE TRUE ANNALS OF FAIRYLAND IN THE REIGN OF KING COLE.

Illustrated by Charles Robinson, whose illustrations of children and child fantasies first appeared in all their freshness of improvisation in "A Child's Garden of Verses," and remain among the delightful surprises of modern book-illustration. The quality of imagination is pre-eminent, whether tracing a fairy's wing on a background of night-sky or drawing a child among dream buildings. Elfs, gnomes, princes, ogres, and plain humans all adapt themselves to the fairy-land in which they live. 366.

"These stories are true stories told by real people at a real court. Some of them have been heard by you before, but that proves all the more that the stories are true, for they wouldn't have been told since if they had been found to be false. Some, indeed, of these stories have been told by dear old Hans Andersen and some by the Brothers Grimm, while others are to be found in the 'Arabian Nights' Entertainments' and in the 'Fairy Mythology' of Keightley; and Dean Swift more than a hundred years ago told the tale of the Brobdingnag giants; and Mary and Charles Lamb re-told the story of Prospero and Miranda."—THE EDITOR.

THE TRUE ANNALS OF FAIRYLAND IN THE REIGN OF KING OBERON. Illustrated by Charles Robinson. 365.

"Of course you may have already met some of these stories before, for most of our best writers have been made free of Fairyland, and have written of the wonderful things they learned there; Hans Christian Andersen and the Brothers Grimm have long since been famous for all that they have told of their visits to the marvellous land, and some of the stories which they brought back will be found to belong to the reign of Oberon and Titania, while others have been told by Ben Jonson, by Thomas Hood, by Charles Perrault, by Thomas Crofton Croker, by Douglas Jerrold, by Benjamin Thorpe, and by Sir George Dasent—but old or new, all have the perennial youthfulness of the fairies themselves, and as long as we can truly enjoy them we shall not grow old."—THE EDITOR.

NON-FICTION

ACHARNIANS. Aristophanes. 344.

ADDISON, JOSEPH. *See* Spectator. 164-167.

ÆNEID. *See* Vergilius Maro, Publius. 161.

Æschylus. 525 B.C.

Lyrical Dramas, translated into English verse by John Stuart Blackie. 1850. 62.

CONTENTS: Agamemnon; Chœphoræ, or, Libation Bearers; Eumenides; Prometheus Bound; Suppliants; Seven Against Thebes; Persians.

The translator's preface is mainly an argument for verse translation of poets. The volume includes also an introductory chapter "On the genius and character of the Greek Tragedy" and a "Life of Æschylus."

As creator of the tragic stage Æschylus introduced a second and a third actor, and also made the greatest improvements in the whole machinery and decoration of the stage, besides attending specially to the graceful culture of the dance. As a dramatist he is distinguished by peculiar loftiness of conception and grandeur of phraseology. As a poet his great excellence is the bracing tone of thorough manhood, noble morality, and profound piety which pervades his works.

AFRICA, TRAVEL.

Park, Mungo. Travels. 205.

Speke, J. H. Journal of the Discovery of the Source of the Nile. 50.

AGAMEMNON. Æschylus. 62.

AGRICOLA. Tacitus. 274.

AMERICA, SOUTH. *See* South America.

AMERICAN NOTES. Dickens, Charles. 290.

ANALOGY OF RELIGION. Butler, Joseph, Bishop of Durham. 90.

APOCRYPHA. *See* Bible. 253-256.

ARCTIC REGIONS.

Franklin, Sir John. Journey to the Polar Sea. 447.

ARDEN OF FEVERSHAM. *See* Minor Elizabethan Drama, v. 1. 491.

Aristophanes. 450-385 B.C.

The Acharnians; and two other plays. Translated by J. Hookham Frere. Introduction by J. P. Maine. 344.

CONTENTS: Acharnians; Knights; Birds.

The greatest Greek writer of comedy, not only of the old comedy, but the first of the new school of writers in whose work the plot of the play is developed, and the old abuse of political opponents disappears; although his keen and bitter wit did not spare all those tendencies of

the times which he disliked. His patriotic passages are inspired and nobly expressed; his lyrics have an enduring charm which places him among the greatest poets of the world; and his conception of humour surcharging all his comedy, his energy, and rapidity has given him a strong hold on the modern world.

"The Acharnians," produced during the Peloponnesian war, pleads the cause of peace and attacks the democratic war-party.

"The Knights," an attack on his great enemy Kleon, was a brilliant success, and won the first prize.

"The Birds," his masterpiece, in genuine humour, in interest, and in imaginative and poetic beauty far surpasses the others. It turns away from war and affairs to the realm of pure fancy.

Arnold, Matthew. 1822-88.

Essays, Literary and Critical; with Introduction by G. K. Chesterton. 115.

CONTENTS: Function of Criticism at the Present Time; Literary Influence of Academies; Maurice de Guérin; Eugénie de Guérin; Heinrich Heine; Pagan and Christian Religious Sentiment; Joubert, or a French Coleridge; A Word more about Spinoza; Marcus Aurelius; On Translating Homer; Newman's Reply; Last Words on Translating Homer.

Contents includes references to dates of publication in respective magazines.

Arnold brought criticism of his day to the basis of seeing the object "as in itself it really is;" at the same time doing much to make his countrymen see themselves as they really were in their prejudiced evaluation of all things outside their own home-land. He preached the gospel of get-yourself-out-of-the-way in order to see things clearly.

"In no other writer of our time is there to be found so much strong sense, keen insight, subtle yet lucid analysis, calm unimpassioned judgment, feeling for humour, for pathos, for noble poetry and high imagination . . ."—LORD COLERIDGE.

"No recent English critic, I think, has approached him in the art of giving delicate portraits of literary leaders."—LESLIE STEPHEN.

On the Study of Celtic Literature, 1867; and other essays. Introduction by Ernest Rhys includes mention of the authors and works which gave the clue to and developed the richness of the hidden world of Celtic romance. 458.

CONTENTS: Arnold's Introduction; On the Study of Celtic Literature; Prose Miscellanies:—Dante and Beatrice; Dean Stanley on the Jewish Church; Education and the State; My Countrymen. Appendix A:—Two articles by Lord Strangford—I. Mr. Arnold on Celtic Literature; II. Celtic at Oxford. Appendix B:—Two passages from Nash's "Taliesin"—I. Welsh Bards and Druids; II. Mythological Poems.

"Celtic Literature" is not a scientific study, but a pointing out of the results of such study and the benefit to be derived from them in the knowledge which they have given of the Celt and things Celtic. The essay is the substance of four lectures delivered at Oxford, when Mr. Arnold held the chair of poetry there. In these days, when the revival and perpetuation of Celtic romance, literature, and language has become with many a cult, it is interesting to go back to the time when it was necessary to "lecture men and nations with vehemence" in order to make them understand that there was anything of intrinsic worth outside of their own narrow boundaries and self-esteeming

values. Moreover, besides a polemic delivered to his contemporaries, Mr. Arnold gives to us a comprehensive essay putting us in touch with the valuable and interesting sources on this particular subject; while even after forty years and more of later research work done by scholars of weight, his words, fraught with temperamental feeling for things Celtic and full of enthusiasm for the cause, remain highly stimulating.

Two essays in the second part of this volume represent his critical activity in the field of education. " ' My Countrymen ' he reprinted afterwards as an appendix to ' Friendship's Garland,' while the important essay on ' Education and the State ' formed the introduction to his volume on ' The Popular Education of France,' published in 1861. Two others deal with Dante and Beatrice, a review, in fact, of Sir Theodore Martin's essay on the Vita Nuova, and with his friend Dean Stanley's ' Lectures on the Jewish Church.' In the latter he clearly anticipates some of the lay-sermons he was to deliver later to the English people in a voice by turns taunting and prophetic. The addition of the two striking articles by Lord Strangford, and the passages from D. W. Nash's forgotten book on ' Taliesin,' the book that brought Arnold to his feet in the debate, is almost indispensable if we would to-day understand all his cross-references to those writers."

Poems, 1840-60; including Thyrsis; with Introduction by R. A. Scott-James. Includes the author's preface to the 1853 edition of poems, which is his Criticism of Poetry. 334.

" Matthew Arnold has not the splendour of the great world-masters of poetry; but he has the virtues of sweetness, simplicity, directness; the power of appealing at the same time to the heart and the head; reasonableness and sanity combined with profound imaginative insight."

" To see life steadily and see it whole " gives his explanation of consistency in his poetry, in his criticism, and in his life.

ART.

Reynolds, Sir Joshua. Discourses. 118.

Ruskin, John.

Cestus of Aglaia *in his* Crown of Wild Olive. 323.

Elements of Drawing. 217.

Ethics of the Dust. 282.

Lectures to the Cambridge School of Art *in his* Time and Tide. 450.

Modern Painters. 5 v. 208-212.

Picture Galleries *in his* Time and Tide. 450.

Pre-Raphaelitism. 218.

Seven Lamps of Architecture. 207.

Stones of Venice. 3 v. 213-215.

Two Paths *in his* Sesame and Lilies. 219.

ASIA, DESCRIPTION AND TRAVEL.

Kinglake, A. W. Eothen. 337.

Polo, Marco. Travels. 306.

ATLAS OF ANCIENT AND CLASSICAL GEOGRAPHY. Revised and enlarged to meet the special needs of this series; with full index. 197A.

Twenty-nine maps invaluable to students of ancient history, both because of the excellence of the cartography and because the work brings together in convenient form material otherwise buried in many places throughout the texts of volumes of history.

"It has the value of a gazetteer in brief of the Ancient World, well adapted to come into the general use of schools, where an inexpensive work of this kind in compact form has long been needed."

The original work of Dr. Samuel Butler, head-master of Shrewsbury School, later Bishop of Lichfield and Coventry, editor of *Æschylus* and a famous geographer, it has been twice revised, and its maps have been redrawn under the editorship of his son.

ATLASES.

Atlas of Ancient and Classical Geography. 197A.

Bartholomew, J. G. Literary and Historical Atlas of Europe. 496.

AUCASSIN AND NICOLETTE, and other mediæval romances and legends, selected and translated from the French by Eugene Mason. n.d. 497.

CONTENTS: Aucassin and Nicolette; Story of King Constant; Our Lady's Tumbler; Lay of the Little Bird; Divided Horse-cloth; Sir Hugh of Tabarie; Story of King Florus and of the Fair Jehane; Covetous Man and the Envious Man; Jew who Took as Surety the Image of our Lady; Lay of Graelent; Three Thieves; Friendship of Amis and Amile; Knight who Prayed whilst our Lady Journeyed in His Stead; Priest and the Mulberries; Story of Asenath; The Palfrey.

An historical background necessary to an appreciation of these romances and legends is given in an introductory essay by Mr. Mason. He has added in this account the "Story of Sister Beatrice" and mentioned other stories which could not be included. The collection illustrates "some of the ideas with which the Middle Ages was concerned;" they represent the three classes who were responsible for this kind of fiction, the monk, the minstrel, and the *trouvère*, "men who were racy of their soil," and whose natural expression gives the form and purpose of their times. To the lovers of old romance and tales of chivalry, legends of devotion, and to the seeker after true pictures of the moralities, the humour, the customs, and philosophy of the Middle Ages, the collection is a veritable treasure-trove.

Augustinus, Aurelius, Saint, Bishop of Hippo. 354-430.

Confessions. 397. Translated with a preface by E. B. Pusey. 1838. 200.

"The Confessions," a spiritual autobiography, are the most profitable, at least the most edifying, product of his pen; indeed we may say the most edifying book in all patristic literature. They were accordingly the most read even during his lifetime, and they have been the most published since. A more sincere and earnest book was never written. The historical part of the tenth book is one of the devotional classics of all creeds, second in popularity only to the "Imitation of Christ," by Thomas à Kempis, and Bunyan's "Pilgrim's Progress." Certainly no autobiography is superior to it in humility, spiritual depth, and universal interest.—PHILIP SCHAFF, D.D.

Aurelius Antoninus, Marcus, Emperor of Rome. 121-180.

Golden Book of Marcus Aurelius, translated out of the Greek by Meric Casaubon. 1634. Appended notes and glossary. Introduction by W. H. D. Rouse, giving biographical and critical material together with a brief history and exposition of the Stoic philosophy. 9.

The sayings of the saint and exemplar of agnosticism; the perfect type of all such virtue and wisdom as modern criticism can allow to be sound or permanent. In hours of solitude and sadness when among the barbarous people whom he must conquer, he consoled his lonely spirit by jotting down in fragmentary sentences the principles which were his guide through life.

The life of Marcus Aurelius will remain forever as the normal high-water mark of the unassisted virtue of man.

Renan in his "History of the Origins of Christianity," and Pater in "Marius the Epicurean," have re-created the life and times of this Stoic philosopher, and have shown a most vital appreciation of the principles of the high moral standard of the "Meditations."

AUTOCRAT OF THE BREAKFAST TABLE. Holmes, O. W. 66.

Bacon, Francis, Viscount St. Albans. 1561-1626.

Essayes or Counsels Civill and Morall of Francis Bacon, Lord Verulam. 1597-1625. With biographical and critical Introduction by Oliphant Smeaton. Index of quotations and foreign phrases and glossary. 10.

Originally the Essayes numbered only ten papers, but from the time of their first appearance, 1597, to the year before his death, 1625, Bacon kept the book constantly beside him, adding, altering, compressing, or expanding as he saw fit, until in the final edition there were fifty-eight papers.

"From the first their popularity was great. Their brevity was a recommendation, their compactness of thought and conciseness of expression a virtue passing meritorious in an age when looseness alike in thought and language was the rule rather than the exception."

In order to suggest a way in which the Essays may be most profitably read, Mr. Smeaton in the introduction has grouped them under three heads:—Man in his relations to the world and society; Man in his relations to himself; Man in his relations to his Maker.

Many of our current proverbs may be traced to these Essayes.

Bartholomew, John George.

Literary and Historical Atlas of Europe. 1910. 496.

CONTENTS: fifty-six coloured maps; twenty-seven line maps of famous battle-fields; nineteen maps illustrating districts connected with famous books and their authors; gazeteer of towns and places in Europe having a literary or historical interest; index; survey of English coinage.

This volume of atlases is the second of a series planned by the publishers of "Everyman's Library." The first was an atlas of ancient and classical geography. In order to provide the student of literature

and history with necessary geographical data, it has been decided to give an atlas to each country and adequately treat the special features of each. This volume is an extension of the lines of the classical atlas. The changes in the face of Europe that have marked the growth of nations during the Middle Ages, continuing to the Franco-Prussian war, are traced in ninety-six pages of coloured maps—The World, 1570; Races of Europe; Expansion of Christianity; Time of the Crusades; Norman England; Reformation Period; Economic Europe, present day; Balkan States. Creasy's fifteen decisive battles are given in outline. Nineteen maps relate to English literature, such as the Arthurian regions, places mentioned in Dickens' and Dumas' novels, "Cloister and the Hearth," "Rise of the Dutch Republic," "Cathedrals of England and Wales." Three remarkably interesting maps are Mediæval Paris, Modern Paris, and London as rebuilt after the fire and up to the end of the eighteenth century. All readers of Dr. Johnson, Pepys, Evelyn, and Goldsmith, and their contemporaries, will find this map of London of great interest. Special mention should be made of the sketch of English coinage from 150 B.C. to the time of King Edward VII., by Bernard Roth, with eight pages of illustrations made from his own unique collection of coins. Second only to the maps themselves in importance is the carefully compiled gazeteer bearing upon events and historical and literary associations which the maps trace and the complete index of the volume. The inclusion of these essential features with the valuable and excellent series of maps fulfils most satisfactorily the promise of the publisher to provide necessary geographical data for the student.

Bates, Henry Walter. 1825-92.

Naturalist on the River Amazons. 1864. Includes 3 maps of the Amazons system. 446.

This edition is a reprint of that of 1863, which contained a very great deal of material treating of abstruse scientific questions and pre-supposing a large amount of Natural History knowledge not intelligible to the general readers. In preparing the new edition, the author left the "personal narrative entire, together with those descriptive details likely to interest all classes, young and old, relating to the great river itself, and the wonderful country through which it flows—the luxuriant primæval forests that clothe almost every part of it, the climate, productions, and inhabitants."

The travel was begun in company with Mr. A. R. Wallace, the naturalist, who, however, returned after four years, while Mr. Bates continued his investigations for seven years more, thus being able to make a most exhaustive and practical study of the country, and to bring back an extremely large collection of specimens of all kinds from the region of the "Mediterranean of South America." Beyond the interest in the Natural History of his narrative, there is the interest of comparing commercial and political conditions of then and to-day, and the satisfaction of realising the truth of the explorer's far-seeing prophecy. That he was interested in the material development is shown by his statement that "The probability of general curiosity in England being excited before long with regard to this hitherto neglected country will be considered of itself a sufficient reason for placing an account of its natural features and present condition within reach of all readers."

BATTLE OF THE BOOKS. Swift, Jonathan. 347.

BAYARD OF INDIA. Trotter, Capt. L. J. See Outram, Sir James. 396.

Bede, the Venerable. 673-735.

Ecclesiastical History of the English Nation. 1473. Introduction by Vida D. Scudder. 479.

The chief monument to Bede's labours and erudition is his "Ecclesiastical History," which gives the most exact and the best knowledge of the history of England until 731. For centuries this theological and educational work held a high position as an authority, and even as a textbook. It is remarkable for the patience indicated in search after all trustworthy sources of information, for careful statement of these various sources, for the sincerity and love of truth manifest throughout, and for the "pleasant artlessness" with which the story is told.

"One turns to modern history for a more easily intelligible and conservative account of the great story; but Bede has the freshness of the source. The 'Ecclesiastical History' would be a treasure-house did it contain nothing but the charming tales of Alban and Augustine, of Edwin, Paulinus, Coifé, Caedmon, Cuthbert, Cedd, and Aidan. But it holds far more than this. It presents the whole dramatic situation, not only in England, but in the civilised world."—V. D. SCUDDER.

Berkeley, George, Bishop of Cloyne. 1684-1753.

New Theory of Vision, and other select philosophical writings. 1709. Introduction by A. B. Lindsay. 483.

CONTENTS: Essay towards a New Theory of Vision, 1709; Treatise concerning the Principles of Human Knowledge, 1710; Three Dialogues between Hylas and Philonous in opposition to Sceptics and Atheists, 1713.

Bishop Berkeley's first important work, "The Essay towards a New Theory of Vision," appeared when he was about twenty-five years old, and contains his great philosophical principle for the further exposition of which he wrote several other essays. His was the first attempt in philosophy to distinguish between the immediate operations of the senses and the conclusions we habitually deduce from our sensations. His was the first assertion that there is no such thing as a material external world; that mind alone exists as thinking being; that all our sensations arise from a spirit superior to ourselves. Although most historians attribute Berkeley's philosophical ideas to the influence of Leibnitz and Locke, he is placed as an immediate successor to Leibnitz in the development of philosophical principles, and is known as the perfecter of a subjective idealism. So ably has he stated and illustrated his doctrine that Boswell is quoted as saying, "Though we are satisfied his doctrine is not true, it is impossible to refute it."

The new doctrine received its full statement in the "Principles of Human Knowledge," where externality in its ultimate sense as independent of all mind is considered at length.

In February 1710 he published in London a further defence of his celebrated system of immaterialism in the "Three Dialogues between Hylas and Philonous." These works, according to Hume, "form the best lessons in scepticism which are to be found either among the ancient or modern philosophers." They were a more popular exposition of his new theory than any preceding work. For exquisite faculty of style they are perhaps the finest philosophical writings in the English language.

BIBLE. OLD TESTAMENT.

Ancient Hebrew Literature; being the Old Testament and Apocrypha, arranged, with Introduction, by Rev. R. Bruce Taylor. 4 v. 1907. Includes bibliography of English translations of the Old Testament. 253-256.

CONTENTS: v. 1. Law and history: Pentateuch and early historical books. v. 2. Law and history: Early historical books and later historical books. v. 3. Prophecy and poetry: the prophets and psalms. v. 4. Wisdom literature, homiletic narratives, and apocalypses.

Arranged topically and chronologically thereunder in order to trace the development of thought.

Arbitrary divisions into chapters have been excised so that the whole reads as an historical, narrative, homiletic, prophetic, or poetic work, with respective developments throughout the ages.

In this form this greatest of all books will appeal to both student and general reader; to the student because of its historical arrangement; to the general reader because of its ordinary book-form in usual literature guise. In spite of the following figures, which show widespread usage as a text, there is comparatively little use for any other purpose.

In 1905 there were 455 editions actively serving to unify the moral and spiritual ideas of the races; 446 of these had been published as modern and missionary editions in the nineteenth century.

The British and Foreign Bible Society by 1909 had issued over 215,000,000 Bibles and portions of the Bible in 418 languages and dialects.

The American Bible Society by 1910 has issued 84,469,531 Bibles in many foreign tongues, and the languages of several Indian tribes.

BIBLE. NEW TESTAMENT.

New Testament of our Lord and Saviour Jesus Christ; arranged in the order in which its parts came to those in the first century who believed in Our Lord; arrangement and preface by Thomas M. Lindsay. Includes bibliography of English translations of the New Testament. 93.

Arrangement is based almost entirely on internal evidence according to the consensus of opinion of conservative scholarship.

Although many of the letters came before the gospels, the Christians of the first generation were prepared for them by collections of the sayings of Jesus, therefore to give like preparation to readers of to-day a Prologue gives the matter common to the three Synoptic Gospels stated in the words of Mark.

The arbitrary divisions into chapters and verses have been omitted, though indicated at the top of the page.

Italics are used for quotations from the Old Testament, and for some other purposes stated in the preface.

The sayings of Our Lord are printed in shorter lines.

The dialogue has been made clear.

The text is that of King James' version.

BIBLE IN SPAIN. Borrow, G. H. 151.

BIBLE SUBJECTS. Robertson, F. W. *V. 2 of his Sermons.* 39.

BIOGRAPHIA LITERARIA. Coleridge, S. T. II.

BIOGRAPHY. Collective.

Cousin, J. W. Short Biographical Dictionary of English Literature. 449.

Gilfillan, George. Gallery of Literary Portraits. 348.

Scott, Sir Walter. Lives of the Novelists. 331.

Smith, Sir William. Smaller Classical Dictionary. 495.

BIOGRAPHY. For descriptive notes of individual biographies
see entry under biographee.

BIOGRAPHY. Individual.

Brontë, Charlotte, by Mrs. E. C. Gaskell.

Burns, Robert, by J. G. Lockhart.

Carey, William, by George Smith.

Cellini, Benvenuto. Autobiography, translated by Anne Macdonell.

Charles XII., King of Sweden, by F. M. A. de Voltaire.

Columbus, Christopher, by Sir Arthur Helps.

Cromwell, Oliver, by Thomas Carlyle.

De Quincey, Thomas. Confessions of an Opium Eater. Autobiography.

Elizabeth, Queen of England, by Agnes Strickland.

Evelyn, John. Diary.

Francesco d'Assisi, Saint, by Saint Bonaventura. *See*
Francesco d'Assisi, Saint. Little Flowers.

Franklin, Benjamin. Autobiography.

Goethe, J. W. von, by G. H. Lewes.

Hastings, Warren, by L. J. Trotter.

Hodson, W. S. R., by L. J. Trotter.

Hutchinson, John, by Mrs. L. A. Hutchinson.

Johnson, Samuel, by James Boswell.

Lamb, Charles. Letters.

Montagu, Lady M. W. Letters.

More, Sir Thomas, by Roper, in Manning, Anne. Household
of Sir Thomas More.

Napoleon I., by J. G. Lockhart.

Nelson, Admiral H. N., by Robert Southey.

Outram, Sir James, by L. J. Trotter.

Pepys, Samuel. Diary.

Scott, Sir Walter, by J. G. Lockhart.

Wellington, A. W., 1st Duke of, by G. R. Gleig.

Wesley, John. Journal.

Woolman, John. Journal.

BIRDS, THE. Aristophanes. *See his Acharnians.* 344.

BOHEMIA. History.

Lützow, F. H. H. V. Graf von, *Bohemia, an historical sketch.* 432.

BOOK OF COMMON PRAYER.

The first and second Prayer-Books of King Edward the Sixth. 1549-52. Introduction by the Right Rev. Bishop of Gloucester giving a sketch of conditions on the continent and England which led to reform of the Liturgy. 448.

This reprint strictly follows the original text of both prayer-books, save that in the second book the Collects, Epistles, and Gospels, which are precisely the same with those of the first, are not repeated. This is to bring the two books into one volume.

These works were the result of an attempt to purify the services of the Church, which had become so infused with legendary and superstitious material that the primitive and Catholic form had become almost unrecognisable under the mediæval corruptions. They were also made so that all the people might have the one common service unaltered by local divines, and should be able to follow it in a language understandable to all, rather than in the Latin. Through a few significant changes in the reign of Elizabeth, and revisions in the reigns of James I. and Charles II., it was brought to practically the form in which it is familiar to all to-day.

Borrow, George Henry. 1803-81.

Bible in Spain; or, the Journey, Adventures, and Imprisonments of an Englishman in an attempt to circulate the Scriptures in the Peninsula. 1843. Introduction by Edward Thomas. 151.

A thoroughly racy, graphic, and vigorous book having real merit and universal interest. Crowded with anecdote, adventure, and incident, throwing a flood of light over Spain from a wholly new point of view.

Translated into French and German, and also an abridged version in Russian.

Wild Wales; the People, Language, and Scenery. 1862. Introduction by Theodore Watts-Dunton. 49.

An autobiographic narrative of a ramble through Wales, in the summer of 1854, written in the author's inimitable descriptive style, bringing before the reader "the land in all its wild and picturesque beauty, and the people with their turbulent, uncertain, irascible, yet kindly dispositions."

"In the course of his wanderings Mr. Borrow caught very happily the salient points in the Welsh character, and he has depicted them with those light free touches which none but George Borrow can hit off to such perfection."—"Spectator," December 1862.

Boswell, James. 1740-95.

Journal of a Tour to the Hebrides with Samuel Johnson, LL.D. Includes map of tour through Scotland and the Hebrides. 387.

Martin's "Account of the Hebrides" is said by Boswell to have given Johnson his first desire to visit the Hebrides; but Johnson said that his real inducement to the adventure was finding in his friend a companion "whose acuteness would help my inquiry, and whose gaiety of conversation and civility of manners are sufficient to counteract the inconveniences of travel in countries less hospitable than we have passed." The present volume bears testimony to Johnson's good judgment concerning one who has been pronounced unequalled in the egotistical foolishness of his life, and inimitable in his biographical history of the man whose genius he worshipped.

The present text is that of the third edition (1786), following the Temple Classics reprint, edited by Mr. Arnold Glover.

Life of Samuel Johnson. 2 v. *For note see Johnson, Samuel.*
I, 2.

Bright, John. 1811-89.

Selected Speeches of the Right Honourable John Bright, M.P., on public questions; with an Introduction by John Sturge. 1907. Selected from "Speeches on Questions of Public Policy," edited by Professor J. E. Thorold Rogers. 252.

The clearly expressed and convincing policies of a far-seeing, unprejudiced, fearless, and righteous statesman, successful even amid times of unpopularity because he had his measures at heart for the good of the nation and was without selfish motive.

Bright and Gladstone were the only men of their time in the House of Commons whose eloquence actually changed votes.

The selections in this volume "illustrate Mr. Bright's determined opposition to the Crimean war; his passionate protest against the rebellion of the American slave states; his desire to bring the possession of land within the reach of the people of England and Ireland; and his suggestions for the better government of India."

Brontë, Charlotte. 1816-55.

Gaskell, Mrs. Elizabeth Cleghorn. 1810-65. *Life of Charlotte Brontë.* 1857. Introduction by May Sinclair. 318.

A work causing much comment and hot discussion at the time of its first appearing, but because of its absolute sincerity gaining recognition as one of the fullest, simplest, and most touching records in our language—a record known and popular wherever our language is spoken; with a subject in which all the world feels an interest.

The author has given a careful and appropriate picture of the Yorkshire country, the home of the Brontës, producing the atmosphere of wild, stern surroundings and primitive state of society in which Charlotte Brontë lived her strangely unhappy life.

"As a work of art, we do not recollect a life of a woman by a woman so well executed."—*ATHENÆUM*, 1857.

Brooke, Rev. Stopford A. 1832—

Theology in the English Poets. 1874. 493.

CONTENTS: Cowper; Coleridge; Wordsworth; Burns.

"The greatest preacher that the Church of England has had since Robertson of Brighton" endeavoured in these sermons to rub out the sharp lines drawn by the false distinctions between sacred and profane and to show that every sphere of man's thought and action was a channel through which God thought and God acted. "It would have been impossible for Mr. Brooke to have chosen a theme better combining those things which he is best qualified to treat than that of the Theology of English poets. First a religious thinker, he is next a literary critic; and his various essays upon English literature and its great masters have not been surpassed in their good proportions, their just estimates and fine appreciation of minor purposes by anything written in our time."—E. M. D.

Brown, John. 1810—82.

Rab and His Friends; and other papers and essays. 1858—61.
116.

CONTENTS: Rab and His Friends; Mystery of Black and Tan (Dick Mihi); Our Dogs; Marjorie Fleming; Minchmoor; Black Dwarf's Bones; Our Gideon Grays; "With Brains, Sir;" Her Last Half-crown; Queen Mary's Child-garden; 'ΑΓΧΙΝΟΪΑ—Presence of Mind, etc.; Dr. Chalmers; Letter to John Cairns, D.D.; Mystifications; "Oh, I'm wat, wat;" Arthur H. Hallam.

The papers, essays, and sketches included in this volume were first published in the first two series of his "Horæ Subsecivæ," 1858, 1861.

"Rab and His Friends," which with others of his stories shows a Landseer in affection for dogs and the power of painting them, has had an all but innumerable circulation in its detached form; while "Marjorie Fleming" has almost established a child's corner in literature. All of his work, whether biographical, philosophical, critical, or narrative, is pervaded with keen penetrative judgment and unerring insight; it overflows with his playfulness and humour, and all is illumined by his deep spirituality.

Browne, Sir Thomas. 1605—82.

Religio Medici; and other writings. 1635—58, 1690, 1716.

Introduction by Professor C. H. Herford. Includes a glossary. 92.

The "Religio Medici" was not designed for publication, but having been pirated, Browne at once turned over the original manuscript. He states that: "He that shall peruse that work and shall take notice of sundry particularities and personal expressions therein, will easily discern the intention is not publick."

It has been pronounced "A confession of intelligent orthodoxy and logical supernaturalism couched in some of the most exquisite English ever written."

The book's fame spread with a rapidity then almost unexampled. Sir Kenelm Digby gives an account of how he sent his man to buy a copy, received it at bed-time, read it in rapt excitement through the night-watches, and rose early to write his hundred and more pages of "Observations."

Although of high standing in the schools of science, and well versed in all the laws and theories both through study and original investiga-

tion, he felt that the liberty of the spirit would be fatally destroyed if the circle of a man's life were to be reduced to a "mere wheel spinning for an hour in the vast unconscious mechanism of the world;" he must make assertion of another principle distinct from the mechanical and scientific, which is the real force in man's life.

"Apart from politics he must have been one of the busiest men of his age, combining with rare completeness the happiest traits of the amateur and the professional. He was greatly learned, yet carried his erudition as a plaything. He was deeply religious, yet without bigotry or intolerance; a man of science abreast with the movement of the times, yet a maker of magic dreams; a witness of tremendous events, yet undisturbed in his private pursuits; a wide traveller, yet satisfied with the provincial circle of Norwich; an observer of nature and inveterate collector of curiosities, yet an adept in immaterial mysticism; a man of countless interests and engagements, yet carrying with him always the peace of a conscious self-recollection. Honours came to him with the years, and from first to last he practised the supreme art of friendship."—PAUL ELMER MORE.

The other writings in this volume were written in the midst of the Civil strife of the time without showing the least disturbing effect therefrom. They were based on careful study, observation, and travel records, but are more in the nature of a delightful indulgence on the part of the author than scientific treatises for the world.

Of the "Religio Medici" there were thirty-three English editions from 1642-1881; ten Latin translations, 1644-1743; beside several Dutch, French, and German translations. Five manuscript copies are now known.

Browning, Robert. 1812-89.

Dramas. *See his Poems and Plays.* 41, 42.

Poems and Plays. 2 v. 1833-44, 1844-64. Introduction by Arthur Waugh. 41, 42.

The poems of Robert Browning contained in these two volumes will be found to include, with one conspicuous exception, "The Ring and the Book," almost all the poetry by which he is best reputed, and for the sake of which he is best beloved.

The mere bulk of his poetry is astonishing; these two volumes represent considerably less than half his entire output, yet they make no small showing among the records of English poetry.

The keynote of all Browning's work may be given in this, that "failure there may and must be, for the ambition is illimitable and the field is limited, but the dignity of the aim deprives the failure of bitterness. Achievement is in the pursuit."

"The high that proved too high, the heroic for earth too hard,
The passion that left the earth to lose itself in the sky,
Are music sent up to God by the lover and the bard;
Enough that He heard it once: we shall hear it by and by."

From ABT. VOGLER.

Burke, Edmund. 1729-97.

Reflections on the French Revolution, 1790; and other essays. Introduction by A. J. Grieve. 460.

CONTENTS: Reflections on the Revolution in France; Letter from Mr. Burke to a Member of the National Assembly; Thoughts on French Affairs, etc.; Notes to Reflections on the Revolution in France.

It has been said that Burke changed his front but not his basis in

his seeming difference of attitude toward the American and French Revolutions. He was true to his conservative policy in both instances, whether holding that an abstract right individually enforced was merely personal tyranny or that mob demand for liberty was simply an individualistic outrage against all established rights of law and order. His plea was for reason and orderly development based on the collective experience of ages, as opposed to the anarchy of individual desires regardless of the best good of the whole people. Not a single weak point in the position of the French Revolutionists escaped him; and the outcome, so far as it culminated in the death of the French king, proved to the English that Burke was right in his denunciations.

Charles Kendall Adams pronounces the "Reflections" as probably the greatest work of the greatest writer of English prose.

It has been termed sublime, profound, gay, witty, satirical, brilliant, and wise.

Edward Gibbon said of it: "I admire his eloquence, I approve his politics, I adore his chivalry, and I can forgive even his superstition."

In a se'n-night 7000 copies had been taken off by the booksellers, and a new edition was in preparation.

Speeches and Letters on American Affairs; with Introduction by Hugh Law. 1908. 340.

CONTENTS: Speeches—American Taxation; Speech at his Arrival at Bristol before the Election of that City; Speech to the Electors of Bristol; On Conciliation with the Colonies. Letters and Addresses—Letter to the Marquis of Rockingham; Letter to the Marquis of Rockingham; Address to the King; Address to the British Colonists in North America; Letter to John Farr and John Harris, Esqrs., on the Affairs of America; Letter to Dr. Benjamin Franklin; Letter from Benjamin Franklin to Edmund Burke. Appendix—Short Account of a Late Short Administration; Observations on a Late Publication, intituled "The Present State of the Nation."

First of all Burke was a rhetorician, probably the greatest modern times have produced, and even though compelled to submit his work to the test of ephemeral oratory, he will not be forgotten while the English language lasts.

Concerning some of the political speeches Morley says, "The most perfect manual in our literature, or in any literature, for one who approaches the study of public affairs whether for knowledge or practice."

Burnet, Gilbert. 1643-1715.

Abridgment of Bishop Burnet's History of his Own Times (1723), by the Rev. Mr. Thomas Stackhouse. 85.

Covers period from before the Restoration, through the reign of Queen Anne.

An author gossipy, garrulous, but honest, with Boswell's faculty for noting characteristic incidents. "'Tis read by men, women, and children. Indeed it is the common table-book for ladies as well as for gentlemen."

Arbuthnot, Swift, and Pope directed their merciless satire against it; but the history will continue to increase in estimation while only the few curious will read the satires.

Southey and Coleridge recognised its faults, but praised its value and charm.

"One of the most entertaining histories."—RICHARD GARNETT.

Burns, Robert. 1759-96.

Poems and Songs. 1786-94. Introduction by James Douglas.
Includes a glossary. 94.

"Burns has no rival in the art of singing the soul into song and setting the heart to music. His poetry is pure passion. His note falls like the note of a lark straight from the throat of life. It is not an imitation of life, but life itself running into laughter and tears."—
JAMES DOUGLAS.

To have given literary expression and form to the most cherished tastes and feelings of a whole people is no small thing for which to be renowned and to have become a nation's favourite.

Burns, Robert. 1759-96.

Lockhart, John Gibson. 1794-1854. Life of Robert Burns. 1828. Appendix includes select letters and journals of Burns, also his diary accounts of his Border and Highland tours. 156.

Lockhart's first serious essay in biography. It was written for "Constable's Miscellany." In the preface he says: "The humble purpose of the following Essay was, therefore, no more than to compress, within the limits of a single small volume, the substance of materials already open to all the world, and sufficient in every point of view, for those who have leisure to collect and candour to weigh them."

However, there is not lacking in this first work the keenness of the eye and the nice cunning of the hand, whose practice in character-painting led up finally to his one great work.

Burton, Sir Richard Francis. 1821-90.

First Footsteps in East Africa. 1856. Introduction by Henry W. Nevinson. Map. 500.

"The following pages contain the writer's diary, kept during his march to and from Harar. The region traversed was known only by the vague reports of native travellers: the land of Somal was still a *terra incognita*. Harar, moreover, had never been visited. . . . The ancient metropolis of a once mighty race, the only permanent settlement in Eastern Africa, the reported seat of Moslem learning—a walled city of stone houses, possessing its independent chief; its peculiar population; its unknown language, and its own coinage, the emporium of the coffee trade, the headquarters of slavery . . . amply, it appeared, deserved the trouble of exploration. That the writer was successful in his attempt the following pages prove."—*From the Preface.*

Sir Richard Burton has left to the world a remarkable and noteworthy collection of monuments to his zeal for adventure, his fondness for narration, and his appreciation of literature. The adventures recorded in this volume are among the most daring of his career though less famous than those of his successful visit to the holy shrines of Mohammed in Meccah. His most important literary enterprise was the literal translation of the "Arabian Nights" in sixteen volumes.

Butler, Joseph, Bishop of Durham. 1692-1752.

Analogy of Religion, Natural and Revealed. 1736. Introduction by Rev. Ronald Bayne. 90.

A treatise directed against the reasoning religion of the deists, prevalent in the controversies at the beginning of the eighteenth century, coming after the enthusiasm and excitement of the civil wars. The certainty of experience appealed to Butler as paramount to all the plausibilities of hypothesis.

"The most argumentative and philosophical defence of Christianity ever submitted to the world."—HENRY LORD BROUGHAM.

"Without exception the most unanswerable demonstration of the folly of infidelity that the world ever saw."—HENRY KIRKE WHITE.

Byron, George Gordon Noël Byron, 6th Baron. 1788-1824.

Poems and Plays. 1832-35. 3 v. Introduction by W. P. Trent. 486-488.

CONTENTS: v. 1. Hours of Idleness, a series of poems original and translated; Occasional Pieces. v. 2. Childe Harold's Pilgrimage; The Giaour; Bride of Abydos; The Corsair; Lara; Manfred; The Blues; Marino Faliero; Heaven and Earth; Cain; Sardanapalus. v. 3. Don Juan; The Two Foscari; The Deformed Transformed.

"The greatness of Byron lies in the immense body and mass of the work which he has informed and infused with life; in his almost unparalleled versatility, in the power and range of his achievement. There is not an emotion, there is scarcely a mood to which he does not appeal. Of almost every side of life, of almost every phase of human activity he has left us studies more or less brilliant and impressive.

"He had in an extraordinary measure nearly every gift, intellectually speaking, which man can possess; and there is hardly any species of composition which he did not more or less successfully attempt."

"The importance of Byron in English poetry is not to be estimated by ordinary critical tests; it is not by its quality that his work is to be judged. The application of perfectly legitimate criteria to his poetry would justify us in questioning whether he could be held to stand high even among the *Di minores* of his art; it would certainly result in assigning him a place very much below Wordsworth, Shelley, and even below Keats." "But let us not mistake. Whatever deductions may result from discriminations, the truth remains that Byron occupies, and forever must occupy, a place of extraordinary distinction in our own literature. Shakespeare excepted, his versatility is without parallel among English poets."—J. CHURTON COLLINS.

BYZANTINE EMPIRE. Finlay, George. 33.

CANTERBURY, HISTORICAL MEMORIALS OF. Stanley, A. P. 89.

CANTERBURY TALES. Chaucer, Geoffrey. 307.

Carey, William. 1761-1834.

Smith, George, C.I.E., LL.D. 1833- Life of William Carey, Shoemaker and Missionary. 395.

Mr. Smith's long residence at Serampore, the home of Carey, beginning only twenty years after the great missionary's death, has put him in the closest touch with most authentic biographical sources concerning the nature of the work done by Carey for India and for

Christendom in the first third of the century. He has also had the use of many unpublished letters written by Carey or referring to him.

In this day when the training of missionaries is part of the educational system of a country, and they go out as regular teachers, we are apt to forget the great heroism of the pioneer days, when the field was absolutely new and the workers had all the first path to make. The story of England's first missionary to India, sent out by the Baptist Missionary Society, is interesting not only from the side of his tremendous mission work, but also as a character study in self-development. From a shoemaker's apprentice bent on learning, there finally came one of the foremost linguists and Orientalists. His Sanskrit and other Oriental grammars are highly valued by Englishmen; and the spread of the Bible through this power over languages is recorded in astounding numbers.

Carlyle, Thomas. 1795-1881.

Cromwell's Letters and Speeches. 3 v. *For note see* Cromwell, Oliver. 266-268.

French Revolution. 2 v. 1837-39. Introduction by Hilaire Belloc. 31, 32.

"The French Revolution" has outlived its period of unjust or inaccurate accusations; because though inspired by the tremendous spectacle of the "Citizens" revolution, and moved by it as the "Marseillaise" roused the young conscript to emotional extravagance, Carlyle at the same time produced such a combination of historical research and vivid dramatic quality as has never been elsewhere realised.

"It stands, and ever will stand, alone—at once a history of remarkable accuracy (the errors detected since are all trifles), and a romance of hardly equalled splendour."—GEORGE SAINTSBURY.

Sartor Resartus; and, On Heroes, Hero-Worship, and the Heroic in History. 1835, 1841. Introduction by William Henry Hudson. 278.

"Sartor Resartus" was at first refused publication.

Patrons of "Fraser's Magazine" threatened to withdraw subscriptions if such stuff was printed in it.

After five years it was finally published upon assurance of the sale of 300 copies.

Now it is considered one of the most popular and influential books published in England in the first half of the nineteenth century.

The work purposes, while setting forth the author's philosophy of life, to show that the materialism of this "sad age" is like the garments worn by man; essential in reality and as symbolism, but not as taking the place of a true inward, uplifting spirit.

The work is given to the world ostensibly as the philosophy and autobiography of Herr Teufelsdröckh, a German, whose great tome of moral and spiritual theorising Carlyle professes to have discovered.

"Heroes and Hero-Worship:" an exposition by means of brilliant character studies of the "great man theory" of history, as opposed to the scientific cause and effect theory of modern historians. "The great man is supreme. He is not the creature of his age, but its creator; not its servant, but its master."

Cellini, Benvenuto. 1500-71.

Cellini, Benvenuto. *Memoirs of Benvenuto Cellini, a Florentine artist; written by himself. Translated by Miss Macdonell.* 51.

Miss Macdonell has successfully accomplished her purpose to produce a translation combining accuracy with naturalness and life. Her spirited English version was made from the one authentic Italian text based on the original MS. This original passed through many vicissitudes, in fact was accounted lost several times; but was finally recovered and bequeathed to the Biblioteca-Medicea-Laurenziana, its final resting-place.

Goethe translated it into German.

Auguste Comte placed it upon his very limited "list for the perusal of reformed humanity."

Horace Walpole pronounced it "more amusing than any novel."

"His autobiography is the record of action and passion. Suffering, enjoying, enduring, working with restless activity; hating, loving, hovering from place to place as impulse moves him; the man presents himself dramatically by his deeds and spoken words, never by his ponderings or meditative broodings. It is this healthy externality which gives its great charm to Cellini's self-portrayal and renders it an imperishable document for the student of human nature. . . . He will bear comparison with 'Gil Blas,' 'Comte de Monte Cristo,' or 'Quentin Durward,' or 'Les Trois Mousquetaires' for their variety and ever pungent interest."—J. A. SYMONDS.

"In the whole range of the history of Italian art no period is more alluring than the first forty years of the sixteenth century. Writers, with few exceptions, affirm that the life of Benvenuto Cellini is an exact index to that age."—THOMAS B. REILLY.

CELTIC LITERATURE AND OTHER ESSAYS. Arnold, Matthew. 458.

CESTUS OF AGLAIA. Ruskin, John. *See his Crown of Wild Olive.* 323.

CHARACTERS OF SHAKESPEARE'S PLAYS. Hazlitt, William. 65.

Charles XII., King of Sweden. 1682-1718.

Voltaire, François Marie Arouet de. 1694-1778. *History of Charles XII., King of Sweden.* 1731. Translated by Winifred Todhunter. Prefatory note by John Burns. Introduction by Ernest Rhys. 270.

The best of Voltaire's histories. This life of the Swedish king reads with all the fascination of an historical romance. The narrative of a royal career, filled with every phase of warlike endeavour, human endurance, and princely ambition, all under the absolute control of an unbending will and an unfaltering honour, cannot fail to hold undivided interest throughout. Of its style Carlyle says: "The clearest details are given in the fewest words; we have sketches of strange men and strange countries, of wars, adventures, negotiations in a style which for graphic brevity rivals that of Sallust."

Of its influence John Burns writes: "It made a great impression upon me. Not his wars, but the Spartan heroism of his character. . . . And so, boylike, I tried to imitate him, and succeeded at least so far as to be happily indifferent to the circumstances of my personal environment."

Chaucer, Geoffrey. 1340-1400.

Canterbury Tales for the Modern Reader; prepared and edited, with Introduction, by Arthur Burrell. 1908. 307.

An edition published with the purpose of unsealing to the non-scholastic reader the life and beauty of Chaucer's verse. Seven of the twenty-four tales have been omitted as impossible to the conventions of the twentieth century. The spelling has been modernised just enough to leave the quaintness and take away some of its difficulty; thus making certain the understanding of the language which of necessity precedes delight in and love of the marvellous world of romance and chivalry.

CHŒPHORÆ. Æschylus. See his Lyrical Dramas. 62.

CHRIST. See Jesus Christ. 305.

CHRISTIAN DOCTRINE. Robertson, W. F. V. 3 of his Sermons. 38.

CHRONICLES OF THE PILGRIM FATHERS. Introduction by John Masefield. 1910. 480.

CONTENTS: New England's Memorial; Cushman's Discourses; New England's Trials; Winslow's Relations; Winslow's Brief Narration.

The introduction to these contemporary tracts and narratives of the sailing of the *Mayflower* and founding of New England gives a brief and clear account of the Brownist emigration from 1606, when the first party of the Separatists in England moved to Amsterdam through the hazardous voyage to New Plymouth: a valuable preface to this set of vivid tracts and narratives of American history in which the makers of this history, the pilgrims themselves, have ignored personalities and recorded the public events of political and religious significance during the years of hardship and danger. "The pilgrims were not remarkable nor possessed of personal genius or marked talent. They were men of moderate abilities, who giving up all things went to live in the wilds, at unknown cost to themselves, in order to preserve to their children a life in a soul."—JOHN MASEFIELD.

The moderation of their lives, directness of motive, and force in a decided action is felt in these accounts of their activities.

Cicero, Marcus Tullius. 106-43 B.C.

"Offices"; Essays on Friendship and Old Age; and Select Letters, with introductory notes on Cicero's character by Thomas de Quincey. The translations are by Thomas Cockman for the "Offices" (1699), and for "Friendship" (1773), and "Old Age" (1777); and by W. Melmoth for the selection of Familiar Letters (1753). It is proposed to add the Orations and the Letters to Atticus in a select later volume. 345.

CONTENTS: The Offices; Lælius; or, an Essay on Friendship; Cato; or, an Essay on Old Age; Select Letters to Several Friends.

"De Officiis" is a summary of the duties of a gentleman addressed by a father to his son; a practical code of morals intended for the instruction and accommodated to the special circumstances of young Romans of the governing class. Since the invention of printing there

have been more than 250 editions. Ancients and moderns have given it extravagant praise. The elder Pliny would have it learned by heart; St. Ambrose based on it the first systematic exposition of Christian ethics; Melancthon calls it the most perfect treatise on morals; Erasmus believed the author inspired; Frederick the Great pronounced it the best book on morals that has been or can be written. In this work the great master of Latin prose created a philosophical language in which the highest Roman civilisation was diffused, and has been transmitted through the Middle Ages down to modern times, as a living force in every country where thoughtful men turn from the present to draw inspiration from the sources of European culture.

The Essays on Friendship and Old Age have always been admired both for their exquisite charm of style and for their urbane cultivated tone. In "Old Age" Cato's discourse on the immortality of the soul is undyingly celebrated. In "Friendship" the opening passages where Fannius and Scævola come to console Lælius on the death of Scipio, are most exquisite instances of delicacy and taste.

The Letters, consisting of 774 pieces from which this selection is made, were never intended to be published. Consequently they represent an unstudied, unconscious, spontaneous self-revelation of their author; and they are besides an inexhaustible treasure-house of information, often of a very intimate character, concerning Cicero's contemporaries and the political history of his time.

CITIES AND CEMETERIES OF ETRURIA. 2 v. Dennis, George. 183, 184.

CLASSICAL DICTIONARY. Smith, Sir William. 495.

Coleridge, Samuel Taylor. 1772-1834.

Biographia Literaria. 1817. Introduction by Arthur Symons. II.

"Opinions," mainly critical, upon a multitude of subjects, philosophical and literary. Originally intended as a preface, but finally developed into a two-volume work.

The criticism is of matter and spirit rather than of form and style. In spite of the most bitter contemporary criticism of his work, he has been announced as more than any one else revolutionising the English view of literature and setting it on the whole on a new and sound basis.

Essays and Lectures on Shakespeare and some other old Poets and Dramatists. 1849. 162.

The Lectures on Shakespeare as given by Coleridge formed "a triumphal march in honour of the immortal poet." The fragments and notes as gathered, for publication, from the meagre sources left by the author, and presented in this volume, give the greater substance of all that the most inspired English critic said of the most inspired poet.

Beyond this material the "Notes" deal with Ben Jonson, Beaumont and Fletcher, and a course of lectures on art, mythology, literature, imagination, and education.

Golden Book of Coleridge. 1906. Introduction by Stopford A. Brooke; full biographically and interesting critically. 43.

This collection, at first intended to contain only the very best poems, was increased to include a good number of the second class, because,

beside the strong personal interest, they "illustrate his desultory and wandering verse—drifting phantasies of song, original in form, unshaped by art."

"He sang often as the winds go and the clouds sail, and when he sang thus he was at one with the life of nature, and not with the life of man."

"It is scarcely too much to say that in the best poems of Coleridge the poetry of the nineteenth century is almost wholly suggested."—
GEORGE SAINTSBURY.

Columbus, Christopher. 1436?–1506.

Helps, Sir Arthur. 1813–75. Christopher Columbus. 1868.
Edited with Introduction by E. A. Helps. 332.

The appendix includes material concerning tours of circumnavigation of the Ancients; voyages of the Scandinavians; and information about the ships of Columbus and the route of his first voyage, taken from Washington Irving's "Life of Columbus."

Maps show the world as known to the Ancients; Portuguese discoveries on the Coast of Africa; and the West India Islands with track of first voyage.

One of a series of biographies of the men who were prominent in the discovery, conquest, and colonisation of the New World. Prepared under the direction of the author, these works were taken almost verbatim from his "History of the Spanish Conquest in America," which was "written chiefly with a view to illustrate the history of slavery." The necessary rearrangement and addition of material was made mainly through the skill and research of Mr. Herbert Preston Thomas.

The present edition of the "Columbus" remains as the work was first published in 1868, with the addition of material and notes from the "Spanish Conquest" to give the reader a clearer perception of the time.

Columbus is here considered as a crusader going forth in the devout spirit of the twelfth century, but guided by his scientific philosophy worthy of a follower of Lord Bacon. Earnestness of purpose and thoroughness of research place Sir Arthur Helps high among historical writers; his language, pure, elegant, simple, and direct, render his writings a delight to the fastidious and those seeking comfortable pleasure in reading; while his great belief in moral force and his tender human sympathy bring all his work near to the reader.

In the Introduction the editor gives us some idea of the varied and full life of this social reformer, diplomat, courtier, adviser, and personal friend of Her Majesty Queen Victoria.

COMPLEAT ANGLER. Walton, Izaak. 70.

CONDUCT OF LIFE. Emerson, R. W. 322.

CONFESSIONS OF AN ENGLISH OPIUM EATER. De Quincey, Thomas. 223.

CONQUEST OF GRANADA. Irving, Washington. 478.

CONQUEST OF MEXICO. 2 v. Prescott, W. H. 397, 398.

CONQUEST OF PERU. Prescott, W. H. 301.

CONSPIRACY OF PONTIAC. 2 v. Parkman, Francis. 302, 303.

Cook, Captain James. 1728-79.

Voyages of Discovery. 1773-82. 99.

Among seafarers and travellers a great favourite hero. His service on the sea was under varied auspices for various purposes, mainly for discovery. Starting on a trading vessel, he next offered himself for employ in the Royal Navy; later he was appointed Marine Surveyor of Newfoundland and Labrador. The Royal Society chose him to take charge of an expedition to observe the transit of Venus in the Pacific; after which he was sent to discover a southern continent, and later to find a passage round the North of America. In his last voyage he discovered the Sandwich Islands, and was there killed by the natives. An obelisk now stands on the spot where he met his death.

We are usually told that Captain Cook sailed round the world three times and discovered Australia, and nothing more is said of his great variety of experiences or the serious purposes of his work, and the considerable geographic knowledge which he gave us. He also was a great benefactor to all sailors because of his demonstrating that the scurvy could be kept from running such havoc among the crews.

Cousin, John W.

Short Biographical Dictionary of English Literature; with appendix of living writers. 453 pp. 1910. 449.

The primary aim is to give as much information about English authors, including American and Colonial writers, as the limits of the volume will permit; at the same time to enhance the interest by introducing such details as tend to illustrate the characters and circumstances of the respective writers, and in case of the more important to give some indication of the relative place they hold and the leading features of their work. The selection and facts are based upon authentic sources. The illustrative details are carefully chosen, the leading features of each author's work are simply and clearly pointed out with avoidance of adverse criticism or undue appreciation. As a hand-book of information for school students of literature, as a reference book regarding present as well as past authors, there is no other work of similar size to compare with it. Every home and every library will find abundant use for this compact volume of general literary information.

Craik, George Lillie. 1798-1866.

Manual of English Literature, 1862 (with some new additions). 346.

Though the modes of literary criticism have altered considerably since this manual first appeared, no attempt at remodelling it as to form has been made. It frankly deals with writers in groups and periods, or one by one in chronological order; though sometimes the development of form is traced with great ability and knowledge, and main influences are by no means left unperceived. For the common purposes of retrospect and reference the method is excellent.

In this edition little more has been done than to extend the scope of the work to meet later developments, discoveries, and history, but all on Professor Craik's own lines and as far as possible in accordance with his standards.

Creasy, Sir Edward Shepherd. 1812-78.

Fifteen Decisive Battles of the World, from Marathon to Waterloo. 1851. 300.

The suggestion for this work was given by Hallam, who in speaking of a certain battle says: "It may justly be reckoned among those few battles of which a contrary event would have essentially varied the drama of the world in all its subsequent scenes." Creasy followed this law of cause and effect in his choice and description of the great world-conflicts. Battles are described with picturesque felicity, and their consequences to the fortunes of the civilised world are traced out in the genuine spirit of a sound philosophical historian. Each chapter is a description of one of the battles, and connecting the chapters are synopses of intervening events, thus giving in brief a chronological outline history.

CRITICAL AND HISTORICAL ESSAYS. 2 v. Macaulay, T. B. 225, 226.

Cromwell, Oliver. 1599-1658.

Carlyle, Thomas. 1795-1881. Oliver Cromwell's Letters and Speeches, with elucidations by Thomas Carlyle. 3 v. 1845. Introduction by W. A. Shaw. 266-268.

Adjoined to v. 1.—Squire papers from "Fraser's Magazine."

Adjoined to v. 2.—List of the Long Parliament; Lists of the Eastern Association Committees.

Appendix—Twenty-four letters.

Much adverse criticism, and it is just, may be spoken as to the value of the work as a history. Interpretatively and in fulness of resource discovered since its writing, it is far from correct or adequate as to the period of history; but, "artistically, as a portrayal of a great subject, Carlyle's 'Cromwell' is a marvel of interpretative insight and expressive power. . . . The reader is reading, not the words of a latter-day historian, not a tale that is told, but the living, spoken word of the protagonist in a mighty conflict."—W. A. SHAW.

CROWN OF WILD OLIVE. Ruskin, John. 323.

CRUSADES. Villehardouin, Geoffrey de, and Joinville, Jean Sire de. 333.

Curtis, George William.

Lotus Eating. See his Prue and I, *under* Fiction. 418.

Dante Alighieri. 1265-1321.

Vision of Dante Alighieri; or, Hell, Purgatory, and Paradise.

Translated by the Rev. H. F. Cary. 1814. Introduction by Edmund H. Gardner, who has edited the translation and carefully revised Cary's notes. This introduction gives briefly but clearly and excellently a description and interpretation of the Divine Comedy. The per-

minent biographical matter concerning Dante is also given. A chronological table of the chief events in Dante's life is given, and there is at the end of the volume an Index of persons referred to in the *Divine Comedy*. 308.

This translation earned the enthusiastic and generous admiration of Coleridge. Dr. Richard Garnett writes in the "Dictionary of National Biography": "Notwithstanding the competition of more exact versions of no mean poetical power, it has remained the translation which, on Dante's name being mentioned, occurs first to the mind. . . . he has made Dante an Englishman. He has nevertheless shown remarkable tact in avoiding the almost inevitable imitation of the Miltonic style, and, renouncing the attempt to clothe Dante with a stateliness which does not belong to him, has in a great measure preserved his transparent simplicity and intense vividness."

Darwin, Charles. 1809-82.

Journal of Researches into the Geology and Natural History of the various countries visited during the voyage of H.M.S. "Beagle" round the world. 1839-45. 104.

"The object of the expedition was to complete the survey of Patagonia and Tierra del Fuego, commenced under Captain King in 1826-1830—to survey the shores of Chili, Peru, and of some islands in the Pacific—and to carry a chain of chronometrical measurements round the world."

There never was a finer chance for a man of zeal and spirit; and Darwin being such a man made marvellously good use of his opportunity; by means of it, passing on to the world in semi-popular form a fund of biological and geological information based upon observation in travel, which will always remain an unfailing source of combined scientific authority and general information to the interested public.

DAVID AND BETHSABE. Peele, George. *See* *Minor Elizabethan Drama*, v. 1. 491.

DE INTELLECTUS EMENDATIONE. Spinoza, Benedictus de. 481.

DECLINE AND FALL OF THE ROMAN EMPIRE. 6 v. Gibbon, Edward. 434-436, 474-476.

Dennis, George.

Cities and Cemeteries of Etruria. 2 v. Illustrations, maps, plans. 1848. Introduction by W. M. Lindsay. 183, 184.

Written to bring more noticeably before the British public a subject which had excited intense interest in Germany and Italy; also to serve as a guide to travellers and those interested in Etruscan remains. It is the result of several tours in Etruria and much painstaking research work, copious references to the sources being given in notes. Much new material has been gained in recent years, but this work still remains the best introduction to the Etruscan question for the general reader or for the student.

De Quincey, Thomas. 1785-1859.

Confessions of an English Opium Eater. 1822. Introduction by Sir George Douglas. 223.

This, his most remarkable work, is in the nature of an autobiography telling the extraordinary experiences during the development of his disease from habit. "In the literature of Confessions those of De Quincey, so far as they go, are entitled to as high a place as any. For impassioned earnestness, imaginative pictures, and rare literary talent, as well as for the singularity of the experiences unfolded, they remain indeed unsurpassed."—DOUGLAS.

Reminiscences of the English Lake Poets. 1834. 163.

CONTENTS: Coleridge; Wordsworth; Wordsworth and Southey; Southey, Wordsworth, and Coleridge; Early Memorials of Grasmere; The Saracen's Head; Westmoreland and the Dalesmen; Society of the Lakes, I.; Society of the Lakes, II.; Society of the Lakes, III.

First published in Tait's "Edinburgh Magazine." They were somewhat harshly criticised as not giving fair appreciations of the men of genius portrayed; however, overlooking the questionable petty revelations, we prize the "Reminiscences" to-day for its delightful reflection of the idyllic days and circumstances of the group of poets of whom it talks. "At their best these pages are suffused with the very spirit and associations of the poetry written in that mountain region."

DESCRIPTION AND TRAVEL.

Bates, H. W. *Naturalist on the River Amazons.*

Borrow, G. H.

Bible in Spain.

Wild Wales.

Boswell, James. *Tour in the Hebrides.*

Burton, R. F. *First Footsteps in East Africa.*

Cook, James, Capt. *Voyages of Discovery.*

Curtis, G. W. *Lotus Eating.* See *his* Prue and I.

Darwin, Charles. *Voyage of H.M.S. Beagle round the World.*

Dennis, George. *Cities and Cemeteries of Etruria.*

Dickens, Charles.

American Notes.

Pictures from Italy. See *his* American Notes.

Dufferin. *Letters from High Latitudes.*

Ford, Richard. *Gatherings from Spain.*

Franklin, Sir John. *Narrative of a Journey to the Shores of the Polar Sea, 1819, 1820, 1821, 1822.*

Giraldus Cambrensis. *Itinerary through Wales; and The Description of Wales.*

Hakluyt, Richard. *Voyages.*

Kinglake, A. W. *Eothen.*

Lane, E. W. *Manners and Customs of the Modern Egyptians.*

Park, Mungo. Travels. (Africa.)

Polo, Marco. Travels.

Speke, J. H. Discovery of the Source of the Nile.

Stanley, A. P. Memorials of Canterbury.

DESCRIPTION OF WALES. Giraldus Cambrensis. *See his*
Itinerary through Wales. 272.

DIALOGUES AND DISCOURSES. 2 v. Plato. 456, 457.

DIALOGUE OF COMFORT. More, Sir Thomas. *See his* Utopia.
461.

Dickens, Charles. 1812-70.

American Notes, 1842; and Pictures from Italy, 1846.

Introduction by G. K. Chesterton. 290.

A famous quarrel with America, put in writing soon after the author's first visit to that country; most elaborately recorded here, it finds most brilliant expression in "Martin Chuzzlewit." His grievance was not that the nation was wrong, but that its democracy was in danger of being wrongly interpreted, and would thereby prove a failure, becoming social anarchy. "Cincinnatus, instead of putting his hand to the plough, might put his feet on the table-cloth, and an impression prevail that it was all a part of the same rugged equality and freedom."

"Pictures in Italy" is in strong contrast to "American Notes" in that Dickens is not pronouncing judgments, giving suggestions, or making reports, but is simply enjoying glimpses of a world foreign to himself.

Pictures from Italy. *See his* American Notes. 290.

DISCOVERY OF THE SOURCE OF THE NILE. Speke, J. H. 50.

DIVINE COMEDY. Dante Alighieri. 308.

DOLL'S HOUSE. Ibsen, Henrik. 494.

DRAMA. English.

Browning, Robert. Poems and Plays. 2 v.

Byron, G. N. B., Lord. Poems and Plays. 3 v.

Everyman, with other interludes, including eight miracle plays.

Goldsmith, Oliver. Poems and Plays.

Jonson, Ben. Complete Plays. 2 v.

Marlowe, Christopher. Plays.

Minor Elizabethan Drama. 2 v. Selected by Ashley
Thorndike.

Shakespeare, William. Comedies; Historical Plays;
Tragedies. 3 v.

Sheridan, R. B. Plays.

DRAMA. German.

Goethe, J. W. von. Faust, parts 1 and 2. Translated by
A. G. Latham.

DRAMA. Greek.

Æschylus. Lyrical Dramas. Translated into English verse by J. S. Blackie.

Aristophanes. The Acharnians; and two other plays. Translated by J. Hookham Frere.

Euripides. Plays in English. 2 v. By various translators.

Sophocles. Dramas. Translated into English verse by Sir George Young.

DRAMA. Norwegian.

Ibsen, Henrik. Doll's House; Wild Duck; Lady from the Sea.

Dufferin and Ava, Sir Frederick T. H. T. B., 1st Marquis. 1826-1902.

Letters from High Latitudes. 1856. Introduction by Jon Stefansson. Illustrations by the author. 499.

Many travellers have written books on Iceland, but none of them have won fame equal to that of the famous letters which Lord Dufferin wrote to his mother half a century and more ago.

Lord Dufferin was an Irish nobleman, the beau-ideal of aristocracy, possessor of dare-devil courage, of statesmanlike qualities which made him successively the Viceroy of India and Governor-General of Canada, he also possessed the temper of an artist and a *littérateur*. He was thirty years old when he made this voyage in the schooner-yacht *Foam* to Iceland. His almost exuberant, terse, vigorous, graphic descriptions of the conditions and manners of the people won an immediate popularity for the book. The account of the dangers and desolation of those ice-bound islands with the timely illustrations is one of the most fascinating narratives.

"English literature lost a Sheridan when he took up his career as a statesman. Burton and Baring-Gould have written much fuller and better informed books on Iceland, but they did not touch the springs of romance and imagination as Lord Dufferin did."—JON STEFANSSON.

DUTIES OF MAN. Mazzini, Joseph. 224.

EARLY ROMANCES IN PROSE AND VERSE. Morris, William. 261.

EASTERN CHURCH. Stanley, A. P. 251.

ECCE HOMO. Seeley, J. R. 305.

ECCLESIASTICAL HISTORY. Bede, the Venerable. 479.

ECCLESIASTICAL POLITY. 2 v. Hooker, Richard. 201, 202.

ECLOGUES. Vergilius Maro, Publius. 222.

EDUCATION.

Elyot, Sir Thomas. The Boke Named the Gouvernour. 227.

EGYPT, TRAVEL.

Lane, E. W. Manners and Customs of the Modern Egyptians.

315.

Speke, J. H. Journal of the Discovery of the Source of the Nile. 50.

ELEMENTS OF DRAWING. Ruskin, John. 217.

ELEMENTS OF PERSPECTIVE. Ruskin, John. 217.

Elizabeth, Queen of England. 1533-1603.

Strickland, Agnes. 1796-1874. Life of Queen Elizabeth. 1840-48. 100.

This was one of the "Lives of the Queens of England from the Norman Conquest" which first appeared in twelve volumes, 1840-48. The collaborator in these biographies was the author's sister Elizabeth. They wrote also the "Lives of the Scottish Queens and of the Princesses who figure in the Crown's Succession." The very broad basis of historical knowledge of the times about which they wrote possessed by the sisters gives us a great wealth of detailed information, while we have at the same time "history made familiar and feminine, and tempered by a woman's sympathies; and this helps to give Miss Strickland's writings a personal interest, apart from their value as a plain, objective record."

Elyot, Sir Thomas. 1490-1546.

The Boke Named the Governour. 1531. Introduction by Professor Foster Watson. 227.

The first book on the subject of education written and printed in the English language. In this treatise on the right education and training of the statesman are sounded many of the current theories as applied in the practical education of to-day. It pleads for the unspeakable importance of the early years, even to extreme care in choosing a nurse; advocates the learning of languages at an early age, and that through the "direct" method; lays emphasis upon the importance of developing the artistic sides through music, drawing, and carving; and the practical sides by actually making things, even to the pupil's own maps and charts in geography and astronomy. Physical development also plays a very important part in the author's theories; and the training of teachers is a paramount need.

"It is peculiarly fitting to include the representative work by Sir Thomas Elyot in Everyman's Library, for it would not be saying too much for Elyot to suggest that he is the first Englishman to feel the impulse to democratise the knowledge of the Renaissance, to make accessible the New World of Literature (into which scholars had entered by the Revival of Learning) to all who could read the mother-tongue."

Emerson, Ralph Waldo. 1803-82.

Conduct of Life; Nature, and other essays. 1860. 322.

CONTENTS: Nature; Method of Nature; Thoreau; Milton; Walter Savage Landor; Michael Angelo; Literary Ethics; War; Conduct of Life.

In all his theories concerning life "Emerson fearlessly stood forth as the chief representative of that movement which asserted the right of every individual to think, to feel, to speak, to act, for himself, confident that, so far as each acts in sincerity, good shall ensue."—BARRETT WENDELL.

"The first time I ever knew Waldo Emerson was when, years ago, a young man, I picked up on a stall a copy of his 'Nature.' I read it with much delight, and I have never ceased to read it, and if any one can be said to have given an impulse to my mind it is Emerson. Whatever I have done, the world owes it to him."—TYNDALL.

English Traits, 1856; Representative Men, 1844; and other essays. 279.

CONTENTS: English Traits; Representative Men; American Scholar; Man the Reformer; The Conservative; The Transcendentalist; Young America.

"English Traits" was written from notes and observations made during his two visits to England in 1833 and 1847, the latter being in response to an invitation to give the Representative Men Lectures. Carlyle was delighted with it and said: "Not for seven years and more have I got hold of such a book—book by a real man, with eyes in his head; nobleness, wisdom, humour, and many other things in the heart of him."

"Emerson gives us probably the most masterly and startling analysis of a people which has ever been offered in the same slight bulk, unsurpassed, too, in brilliancy and penetration of statement."—GEORGE PARSONS LATHROP.

"Representative Men" and Carlyle's "Heroes" have often been compared. The two men were much interested in each other and their works; each emulated the other in hero-worship, the worship of individualism whether personated in high or low circumstances—the personality of strength which draws all men to it and leads where humanity should follow.

Essays: First and Second Series. 1841, 1844. 12.

CONTENTS: First series—History; Self-reliance; Compensation; Spiritual Laws; Love; Friendship; Prudence; Heroism; Over-soul; Circles; Intellect; Art. Second series—The Poet; Experience; Character; Manners; Gifts; Nature; Politics; Nominalist and Realist; New England Reformers (a lecture).

The 1841 series was the first of Emerson's books, with the exception of the pamphlet on Nature.

These Essays are merely compilations of notes which were jotted down from time to time and used in future lectures. Although there is no system or unity of form, the thought expressed is proving its classic immortality. It is not contemporaneous with its own day alone, but seems "constantly modern with a contemporaneousness almost as perennial as that of Scripture itself," and this because of the strength and spirituality of the mind of Emerson, even though much of the theory has been attributed to Oriental and European influence.

"The practical shrewdness interwoven with his poetical nature is one of the secrets of his power."—GEORGE RIPLEY.

ENDIMION. Lyly, John. *See* Minor Elizabethan Drama, v. 2. 492.

ENGLAND. Description and Travel.

Borrow, George. Wild Wales.

Boswell, James. Tour to the Hebrides.

Emerson, R. W. English Traits.

Stanley, A. P. Memorials of Canterbury.

ENGLAND. History.

Bede. Ecclesiastical History of the English Nation.

Burnet, Gilbert. History of His Own Times. Abridged.

Froude, J. A.

Reign of Edward VI.

Reign of Henry VIII.

Reign of Mary Tudor.

Macaulay, T. B. History of England. 3 v.

Strickland, Agnes. Elizabeth, Queen of England.

Thierry, Augustine. Conquest of England by the Normans. 2 v.

ENGLISH LITERATURE.

Cousin, J. W. Short Biographical Dictionary.

Craik, G. L. Manual of English Literature.

ENGLISH COMIC WRITERS. Hazlitt, William. 411.

ENGLISH POETS. Hazlitt, William. 459.

ENGLISH TRAITS. Emerson, R. W. 279.

EOTHEN. Kinglake, A. W. 337.

Epictetus. *c.* 50-?

Moral Discourses. Translated, with Introduction, by Elizabeth Carter. Edited by W. H. D. Rouse. Includes the Enchiridion; Fragments; Notes; Glossary. 404.

These disconnected discourses, which originally filled twenty books, were preserved by an ardent disciple, Arrian. They contain the wisdom of the man Epictetus and the philosophy of the Stoics, of whom he is called the greatest. They have caused him to be ranked with Socrates, and it is said that they have done more good than the writings of Plato. The influence he commanded may be attributed to the love and respect which his simple life, so true to his faith, and his generous consideration of his brother-men inspired.

Mrs. Carter's twenty-five-page preface to her translation is a sketch of Stoic philosophy and its most interesting expounder. Credit is given to her translation of representing the author's ideas faithfully and coherently.

The "Enchiridion," possibly the best known collection of his sayings, has been placed by Dr. Eliot among the works in his "five-foot shelf" selection.

ESSAYS. American.

Emerson, R. W.

Conduct of Life; Nature, and other essays.

English Traits; Representative Men; and other essays.

Essays: First and Second Series.

Thoreau, H. D. Walden.

ESSAYS. English.

Arnold, Matthew.

Essays, Literary and Critical.

On the Study of Celtic Literature, and other essays.

Bacon, Francis, Viscount St. Albans. Essayes.

Brooke, S. A. Theology of the English Poets.

Brown, John. Rab and His Friends; and other papers and essays.

Carlyle, Thomas. Sartor Resartus; and On Heroes and Hero-Worship.

Coleridge, S. T.
Biographia Literaria.
Essays and Lectures on Shakespeare and Some Other Old Poets and Dramatists.

De Quincey, Thomas. Reminiscences of the English Lake Poets.

Froude, J. A. Essays in Literature and History.

Gilfillan, George. Gallery of Literary Portraits.

Hazlitt, William.
Characters of Shakespeare's Plays.
Lectures on English Poets; and The Spirit of the Age.
Lectures on the English Comic Writers; with miscellaneous essays.
Table Talk.

Lamb, Charles. Essays of Elia; and Last Essays of Elia.

Macaulay, T. B.
Critical and Historical Essays. 2 v.
Miscellaneous Essays.

Ruskin, John.
Crown of Wild Olive.
Sesame and Lilies.

Spectator. Joseph Addison, Richard Steele, and others.

Tytler, A. F. Lord. Essay on the Principles of Translation.

ESSAYS. French.

Montaigne, M. E. de. Essayes. 3 v. Translated by John Florio.

ESSAYS OF ELIA. Lamb, Charles. 14.

ETHICS OF THE DUST. Ruskin, John. 282.

ETHICS PROVED IN GEOMETRICAL ORDER. Spinoza, Benedictus de. 481.

EUMENIDES, THE. Æschylus. See his Lyrical Dramas. 62.

Euripides. 480-406 B.C.

Plays of Euripides in English. 2 v. 63, 271.

CONTENTS: v. 1. Cyclops; Hecuba; Trojan Dames; Helen; Electra; Orestes; Andromache; Iphigenia in Aulis; Iphigenia in Tauris. v. 2. Bacchanals; Alcestis; Medea; Hippolytus; Ion; Phœnician Damsels; Suppliants; Hercules Distracted; Children of Hercules.

A collection of translations opening with Shelley's radiant version

of the "Cyclops," which stands easily at the head of all our English plays from the Greek; and including translations by Robert Potter, Michael Woodhull, and Dean Milman. Much criticism has declared Euripides a "botcher," and dangerous because of his agnostic tendencies and worse. But he has also won much praise because he "brought tragedy by many steps nearer to the real world than his predecessors had ever done," and in the "Troades" gave "the first great expression of the spirit of pity for mankind" in European literature.

EUROPE. History.

Bartholomew, J. G. Literary and Historical Atlas of Europe. 496.

Evelyn, John. 1620-1706.

Diary of John Evelyn. F.R.S., edited by William Bray. 1818, 1819. 2 v. Introduction by G. W. E. Russell. 220, 221.

This edition is a reprint of the Diary as edited by William Bray and re-edited by Upcott and Forster.

The diary of a devout and high-souled cavalier of the days of the Restoration when religion and honour had little influence at court. A royalist, a high churchman, a gentleman, and a comfortable scholar, with calm judgment and wide interest in humanity, has left a record of his times, justly famous for its fulness, variety, and fidelity. The well-known account of the Great Fire, and also of Whitehall just before the death of Charles II., show his power of graphic description when roused to real strength and effect.

"EVERYMAN," with other interludes, including eight miracle plays. Introduction by Ernest Rhys giving a brief account of the development of the town pageants and miracle plays; their relation to the life of their time and to the great literary drama of succeeding ages. 381.

CONTENTS: Everyman; The Deluge; Abraham, Melchisedec, and Isaac; The Wakefield Second Shepherd's Play; The Coventry Nativity Play; Wakefield Miracle Play of the Crucifixion; Cornish Mystery Play of the Three Maries; Mystery of Mary Magdalene and the Apostles; Wakefield Pageant of the Harrowing of Hell; God's Promises. Appendices, including St. George and the Dragon, a modern Cornish Christmas play; an extract from the Cornish Mystery of the Crucifixion; Tables of the Town Cycles, as the York pageants, the Wakefield plays, the Chester plays, and the Ludus of Coventry; list of properties and dresses used in one of the plays; and some interesting notes.

This popular edition is an attempt to put before the general public material which is apt to be thought of interest only to those who look for literary origins and relations. Besides being religious dramas born of the church, they are genuine expressions of the town life of the English people when it was still lived with some exuberance of spirit and pleasure. Through them we find ourselves in the street or market square, and witness the folk-life of their day, their customs and speech. At their best they are truly touched with essential emotions, with humour, terror, sorrow, pity; and dramatically they are far more alive at this moment than the English drama of the mid-nine-

teenth century. The possibility of their appeal to the present day has been amply proven by the great success of the recent revival of "Everyman" by the Ben Greet Players, with Edith Wynne Matthison (Mrs. Charles Rann Kennedy) in the title rôle.

FAERIE QUEEN. 2 v. Spenser, Edmund. 443, 444.

FAUST. Goethe, J. W. von. 335.

FIFTEEN DECISIVE BATTLES OF THE WORLD. Creasy, Sir E. S. 300.

Finlay, George. 1799-1875.

Greece under the Romans, B.C. 146-A.D. 716. 1877. 185.

"George Finlay," said the late Dr. Richard Garnett, "was a great historian of the type of Polybius, Procopius, and Machiavelli. He was a man-of-affairs before he was a man-of-letters: he qualified himself for writing history by helping to make it."

The present work shows how the local institutions of the Greeks were practically unaffected by the presence of any conquering power; tracing, in particular, the effects of those ancient institutions on the fortunes of the people under the Roman Government.

History of the Byzantine Empire from 716 to 1057. 1854. 33.

With an enthusiasm not less than Lord Byron's, George Finlay gave his life and wealth in his efforts to promote the renaissance of a New Greece. His histories are not in the popular style, but are the result of fifty years' residence and study in Greece put in such form as appeals to the student, and permeated with the author's great ardour in the Hellenic cause, which gleams upon every page.

"I would rather be the author of your histories than Prime Minister of England."—PROFESSOR FELTON.

FIRST FOOTSTEPS IN EAST AFRICA. Burton, Sir R. F. 500.

FLORENTINE HISTORY. Machiavelli, Nicolo. 376.

FOLKLORE.

Aucassin and Nicolette. Translated from the French by Eugene Mason.

Holy Grail. Translated from the Old French by Sebastian Evans.

Kalevala. Kalevala, the Land of Heroes. Translated from the Finnish by W. F. Kirby.

Mabinogion. Translated by Lady Charlotte Guest.

Malory, Sir Thomas. Le Morte d'Arthur.

Nibelungenlied. Translated by Margaret Armour (Mrs. W. B. Macdougall).

Ramayana. The Ramayana and the Mahabharata. Condensed into English verse by Romesh C. Dutt.

Ford, Richard. 1796-1858.

Gatherings from Spain. 1846. Introduction by Thomas Okey. 152.

An adaptation of selections from his "Handbook for Travellers in Spain," one of the most entrancing itineraries ever written in the English tongue. Ford was an ideal traveller both because of his bringing up in cultured surroundings and because of his charming personality, which made all doors, hearts, and minds to open to him. He was a great friend and enthusiastic admirer of Borrow, reviewed one of his books, and counselled with him concerning the "Bible in Spain."

The author's preface to this particular volume declares it to have been specially prepared for the enjoyment of ladies.

FRANCE. History.

Burke, Edmund. Reflections on the French Revolution.

Carlyle, Thomas. The French Revolution. 2 v.

Lockhart, J. G. Napoleon I.

Pitt, William. Orations on the French War to the Peace of Amiens.

Francesco d'Assisi, Saint. 1182-1226.

The Little Flowers and The Life of St. Francis with The Mirror of Perfection. Introduction by T. Okey. 485.

CONTENTS: The Little Flowers of St. Francis, translated by T. Okey; The Life of St. Francis, translated by Miss E. Guerneys-Salter; The Mirror of Perfection, translated by Robert Steele.

The three works of which this volume is composed are printed in the inverse order of their composition. "Little Flowers" is a free translation somewhat amplified from a Latin original completed some time after 1322. The passionate fondness of St. Francis for all living things, his happiness in ministering to mankind, his fondness for animals, are told in many legends some of which are preserved in "Little Flowers," a collection of marvellous stories about him popular in Italy to this day. They contain much that exceeds the limits of credulity, but none can hesitate to believe and be impressed by the beautiful depth of the love which they reveal in the character of St. Francis.

The "Mirror of Perfection" is believed to be a compilation edited by a member of a religious order called Porziuncula, based chiefly on the documents and memoirs left by Friar Leo, and completed about 1318. The preface states that it "was compiled as a legend from certain ancient ones which the fellows of blessed Francis wrote and caused to be written in diverse places." With wonderful simplicity and loving sympathy the account of the Saint's three Rules is given; the rejection of two of them by the Popes, the dissensions of the ministers, and much of St. Francis' ecclesiastical troubles due to these principles is told.

"Life of St. Francis," by St. Bonaventura. Of the date and authorship of this "Life of St. Francis" there is no question. It was written by command of the Chapter-General of Narbonne in 1260, and was intended as the definite and authoritative life to supersede the great variety of fragmentary lives then in circulation. St. Bonaventura

completed the work in 1263, when it was presented to the Chapter-General at Pisa, giving such satisfaction that the authorities at the Pisa meeting of 1266 commanded the destruction of all existing lives in friaries of the Order. St. Bonaventura has indulged in a flow of words and ornate periods through which the real St. Francis is none too clearly seen, but "The Little Flowers" and "The Mirror of Perfection," written at a later date, and based on the ingenuous records written and oral of the Saint's intimate faithful and steadfast followers, have given the true and sympathetic story of his life.

Franklin, Benjamin. 1706-90.

Franklin, Benjamin. *Memoirs of the Life and Writings of Benjamin Franklin.* 1771- Introduction and special completing chapter by William Macdonald. 316.

The celebrated autobiography which has been accepted for over one hundred years as an English classic. This edition is a reprint of the first edition given to the world by an English publishing house, containing the authentic text. The introduction gives an interesting account of the history of the original manuscript, the beginning of its writing, its various experiences and vicissitudes before its arrival in the possession of the Hon. John Bigelow, whose patriotic and literary interests have preserved to us a document of national and international value. Mr. Bigelow permitted the use of the True Text in the preparation of the present edition.

Franklin, Sir John. 1786-1847.

Narrative of a Journey to the Shores of the Polar Sea in the years 1819-22. 1823. Includes detailed map of the region explored. Introductory note by Captain R. F. Scott. Bibliography includes "Publications Concerning the Search for Sir John Franklin." 447.

This Expedition sent by His Majesty's Government was for the purpose of exploring the Northern Coast of America from the mouth of the Copper-mine River to the eastward. All geographical conditions and meteorological phenomena were to be accurately observed and recorded, together with the exact location and accessibility of material resources. All this was accomplished, and beyond this much future good to the communities inhabiting the wilds was inaugurated through the suggestions made by Franklin in his reports concerning the deplorable conditions there found.

The adventure of such an expedition at such a date cannot fail to be filled with thrilling incidents; and the comparative knowledge of conditions then and now will serve to double the interest. The records of such a great traveller and gallant man, who finally gave his life in the search for the North-West Passage, by which the commercial relations of the world were to be greatly benefited, will never fall short of the keenest interest to those who realise the martyrdom necessary to world progress.

FRIAR BACON AND FRIAR BUNGAY. Greene, Robert. *See* Minor Elizabethan Drama, v. 2. 492.

Froude, James Anthony. 1818-94.

Essays in Literature and History. Introduction by Hilaire Belloc. 13.

CONTENTS (gives references to original publication in magazines): Arnold's Poems; Words about Oxford; England's Forgotten Worthies; Book of Job; Lives of the Saints; Dissolution of the Monasteries; Philosophy of Christianity; Plea for the Free Discussion of Theological Difficulties; Spinoza; Reynard the Fox; Commonplace Book of Richard Hilles.

Throughout Froude's work is found dogmatic assertion. "His judgments are short, violent, compressed. They are not the judgments of balance; but he was and is popular in spite of many faults because " side by side with such faults go an exceptional lucidity . . . a choice of subject suited to his audience, an excision of that which would have bored or bewildered it, a vividness of description wherewith to amuse and a directness of conclusion wherewith to arrest his readers."

Reign of Edward VI. Introduction by W. Llewellyn Williams, M.P. 375.

This section of Froude's "History of England" has been most fruitful of discussion. The descriptions of Edward VI., for whom he neither felt nor professed any admiration, Protector Somerset, Cranmer, and the Duke of Northumberland, illustrate the remarkable qualities of this historian, through literary excellence, through the art with which he represents his conceptions of the past, and through the prominence which he gives to the personal element in history. His presentation of character and motives, whether truthful or not, are undeniably fine.

Reign of Henry VIII. 3 v. Introduction by W. Llewellyn Williams, M.P. 372-374.

Froude was above all an Englishman. To Froude Catholicism was a "dying superstition," Protestantism "a living truth." Froude claimed that the greatest and most essential quality of an historian was imagination. Take these attributes and have them guided by a fearlessness in open avowal of likes and dislikes, and we have this "literary man with a fondness for historical investigation, and an artist's passion for the dramatic in life and story," producing a consummate though biased biographical history which purposed to defend the English Reformation against the attacks of the neo-Catholic-Anglicans and show Henry VIII. to have been "the majestic lord who broke the bonds of Rome."

The Reign of Mary Tudor. 1856-70. Introduction by W. Llewellyn Williams, M.P. 477.

Few histories are so constantly read as those Froude has given us. "He is read, attacked, admired, condemned. But he is not put upon the shelf. He is a popular writer of history in the teeth of all his critics and in spite of all his shortcomings. . . . He is read for the sake of his graphic power in narration which gives him more readers than Freeman and more public influence than Stubbs and Gneist."—**FREDERIC HARRISON.**

The selection of this account of Mary Tudor from the "History of Henry VIII." is an excellent illustration of Froude's power in presenting an unfavourable and striking picture; it also illustrates forcefully his shortcomings. The history of this queen, whose memory has been

covered with obloquy and scorn through centuries, is made the subject for a highly dramatic presentation of her unfortunate lot with scarcely a plausible explanation for the conditions of which she was a victim. He leaves the impression that crimes committed in the name of religion during her reign are responsible for the contempt in which her name is held. He dwells upon her unpopularity as further due to the marriage with Philip of Spain and the later loss of Calais, that fatal blow to English interests that crowned the poor queen's obloquy. He dissesues with irony the frustrations of the forlorn woman's hope. His final epitaph on her is that, "she had reigned little more than five years, she had descended into the grave amidst curses deeper than the acclamations which had welcomed her accession."

FRENCH REVOLUTION. 2 v. Carlyle, Thomas. 31, 32.

FRENCH REVOLUTION, REFLECTIONS ON THE. Burke, Edmund. 460.

GALLERY OF LITERARY PORTRAITS. Gilfillan, George. 348.

Galton, Francis. 1822-1911.

Inquiries into Human Faculty and its Development. 1883.

A new edition revised by the author. 263.

The work which became the starting-point of the recent movement in favour of National Eugenics.

"My general object has been to take note of the varied hereditary faculties of men, and of the great differences in different families and races, to learn how far history may have shown the practicability of supplanting inefficient human stock by better strains, and to consider whether it might not be our duty to do so by such efforts as may be reasonable, thus exerting ourselves to further the ends of evolution more rapidly and with less distress than if events were left to their own course."

GASKELL, MRS. E. C. Life of Charlotte Brontë. *For note see* Brontë, Charlotte. 318.

GATHERINGS FROM SPAIN. Ford, Richard. 152.

GEOGRAPHY AND TRAVEL. *See* Description and Travel.

GEORGICS. Vergilius Maro, Publius. *See his* Eclogues. 222.

GERMAN LITERATURE.

Goethe, J. W. von. Faust, parts 1 and 2. Translated by A. G. Latham. 335.

GERMANIA. Tacitus, *in v. 2 of his* Historical Works. 274.

Gibbon, Edward. 1737-93.

Decline and Fall of the Roman Empire. 1787. 6 v. Introduction by Oliphant Smeaton. *For note concerning joint publication see* Merivale, History of Rome. 434-436, 474-476.

Over one hundred and twenty years have elapsed since the final volumes of this colossal undertaking were issued. During this time a large number of works of conspicuous merit have been published, but Gibbon's work maintains its supremacy. Readers feel the

literary power and magnetic charm, the supreme mastery over his vast materials, the studied fairness of his historic portraits. They enjoy his style of narrative, which leaves no trace of effort but proceeds with an easy flow. Students of historic methods admire his dealing with men and events in a mass in order to avoid minute treatment, and his marvellous power of welding into unity the widely divergent topics and materials arising in this grand historic survey.

Gilfillan, George. 1813-78.

Gallery of Literary Portraits. 1845- Introduction by W. Robertson Nicoll. 348.

CONTENTS: Dr. Chalmers; Jameson of Methven; Professor Wilson; A Cluster of New Poets—Sydney Yendys, Alexander Smith, J. Starryan Bigg, Gerald Massey; Hazlitt; Thomas Macaulay; Macaulay as an Historian; Edmund Burke; Shakspeare—a lecture; Sir Edward Lytton Bulwer; Satire and Satirists; The Late Dr. Samuel Brown; Thomas Carlyle; George Crabbe.

The source of each essay is indicated; and the selection is made mostly according to the author's own preference.

This volume is interesting as being the work of one who for several years wielded great influence as a critic, and who at this day is extremely little known by general students or readers. Almost every literary aspirant in the country sent his manuscripts to this Dundee critic, and wherever he went to lecture or preach he was followed by admiring crowds. He can never be ignored in any full record of Victorian literature.

Carlyle said of the essay on Dr. Chalmers: "It is a noble panegyric—a picture painted by a poet, which means with me a man of insight and of heart; decisive, sharp of outline, in hues borrowed from the sun." He had many friends among the foremost literary men of his time. De Quincey elaborately reviewed his "Gallery." And he contributed largely to the leading periodicals of the day.

Giraldus Cambrensis. 1147-1223.

Itinerary through Wales; and the Description of Wales. Introduction by W. Llewellyn Williams, M.P. 272.

The best work of the author from an historical point of view. The text of this edition is from an English translation (1806) of the texts of Camden and Wharton.

Gerald lived in the days of chivalry, and was intimate with all the great actors of the time; with St. Louis and Philip Augustus, Innocent III., Richard Cœur-de-Lion, and King John, Stephen Langton, Hugh of Lincoln, and Archbishop Baldwin. As a scholar his learning, especially linguistic, was unlimited, and as an historian of his own times his basis for accuracy through observation was the broadest possible. As a reciter of the life and conditions of the Welsh, and a describer of the country, he should be unexcelled, who was descended of the strongest lines in the land, loved his home-land as himself, fought for it with undying energy as Bishop in the Church of Rome, and eventually laid down his life in the struggle.

GLACIERS OF THE ALPS. Tyndall, John. 98.

GLEIG, G. R. Life of Arthur, Duke of Wellington. *For note see* Wellington, A. W., 1st Duke of. 341.

Goethe, Johann Wolfgang von. 1749-1832.

Faust: parts 1 and 2. Translated by Albert G. Latham.
1774-1831. 335.

A revised edition already popular in the "Temple Classics," 1902, 1905.

A very full introduction by the translator gives a detailed history of the development of the Faust legend, and also of Goethe's particular adaptation of it. The translator points out how the work "synchronises with the whole period of intellectual productiveness of a life with a length and fulness of experience rarely vouchsafed mortals." While the first part is predominated by the Gretchen episode, the second part in particular is a vast receptacle for overflowing reflections on matters of art, science, and statecraft; the masterpiece of a matured poet who re-created the literature of a nation and re-inspired the literature of a continent.

Goethe, Johann Wolfgang von. 1749-1832.

Lewes, George Henry, 1817-78. **Life and Works of Goethe,** with sketches of his age and contemporaries. 1855.
Introduction by Havelock Ellis. 269.

This edition is the complete work as finally revised by the author. Careful comparisons with other more detailed or more recent lives have been made, and no vital differences or omissions have been found. Its chief value lies in the study which it gives of the interpenetration of Goethe's biography and his writings.

Lewes was old enough to have talked with Goethe himself, he knew well many who had been intimate in life and correspondence with him; and he spared no pains to get at and carefully weigh every bit of essential information available. While in no wise approaching the genius of his subject, still his variety and ability of talent gave him the same dilettante interests in philosophy, science, and literature, thus making an appreciative biographer of high standing producing one of the most admirable biographies in the English language.

GOLDEN BOOK OF COLERIDGE. Coleridge, S. T. 43.

GOLDEN BOOK OF MARCUS AURELIUS. Aurelius Antoninus, Marcus, Emperor of Rome. 9.

GOLDEN TREASURY. Palgrave, F. T. 96.

Goldsmith, Oliver. 1728-74.

Plays. See *his Poems and Plays.* 415.

Poems and Plays. Introduction by Austin Dobson. 415.

CONTENTS: Traveller; Deserted Village; Retaliation; Haunch of Venison; Miscellaneous Pieces; Good-natured Man; She Stoops to Conquer; Scenes from the Grumbler. Appendix: Poetry under Anne and George I.; On certain English Poems; On Laughing and Sentimental Comedy.

In kindly humour and not unkindly satire Goldsmith's poems abound. The "Traveller" and the "Deserted Village," because of these qualities together with the beauty of humanity in them, have been the joy of old and young for generations. His charm and

tenderness in many shorter poems combined with these to give him a high and lasting place as a poet.

The drama "She Stoops to Conquer" is his best production; it merits the unqualified admiration of a work which lapse of time has shown to be still unrivalled of its kind.

GORBODUC. Norton, Thomas, *and* Sackville, Thomas. *See* Minor Elizabethan Drama, v. 1. 491.

GOVERNOUR. Elyot, Sir Thomas. 227.

GREECE. History.

Finlay, George.

Greece under the Romans.

History of the Byzantine Empire from 716 to 1057.

Grote, George. History of Greece. 12 v.

Herodotus. History. 2 v. Translated by George Rawlinson. Smith, Sir William. Smaller Classical Dictionary.

GREECE UNDER THE ROMANS. Finlay, George. 185.

GREEK LITERATURE.

Æschylus. Lyrical Dramas. Translated into English verse by J. S. Blackie.

Aristophanes. The Acharnians; The Knights; The Birds. Translated by J. Hookham Frere.

Euripides. Plays in English. 2 v., by various noted translators.

Homer.

Iliad. Translated by Edward, Earl of Derby.

Odyssey. Translated by William Cowper.

Plato.

Dialogues and Discourses, 2 v., by various translators.

Republic. Translated by Harry Spens.

Plutarchus. Lives. Dryden's Plutarch. Revised by A. H. Clough.

Sophocles. Dramas. Translated into English verse by Sir George Young.

Thucydides. Peloponnesian War. Translated by Richard Crawley.

Xenophon. Socratic Discourses *in* Plato. Dialogues and Discourses, v. 2.

Grote, George. 1794-1871.

History of Greece: I. Legendary Greece; II. Grecian History to the Reign of Peisistratus at Athens. 12 v., with plans.

1846-56. Introduction by A. D. Lindsay. 186-197.

The first great history of Greece written in the spirit of scientific criticism which marked the renaissance of classical studies in the

nineteenth century. Even though Greek history no longer depends solely on literary sources and has been greatly enriched and changed because of the researches of archæologists, that new information deals mainly with points of detail and Grote remains invaluable for his unassailable knowledge of the literary sources. At the same time his exceptional philosophic training and political experience enabled him to interpret the multiform phases of Greek life with more than the bare scholar's insight. The political lessons and ethical judgments render it the most instructive of histories.

GUEST, Lady C. E. See *Mabinogion* 97.

Hakluyt, Richard. 1552(?)–1616.

Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation; made by sea or overland to the remote and farthest distant quarters of the earth at any time within the compass of these 1600 years. 8 v. 1589–1600. Introduction by John Masefield, giving biographical sketch of the author and his work; also a description of the ships and crews of Elizabethan time. 264, 265, 313, 314, 338, 339, 388, 389.

The work is divided into three sections, the first dealing with voyages to northern regions, Russia and Tartary; the second to India and the east in general; the third and largest part to the New World.

The present volumes include his "Epistles Dedicatorie" to Sir Francis Walsingham, Lord Charles Howard, and Robert Cecil; his address to the Favourable Reader; his Preface to the Reader; and the "Voyages to the north and north-east quarters, with the Ambassages, Treatises, Privileges, Letters, and other observations depending upon these voyages." The Latin versions of Letters and Treatises, and voyages and treatises not English, have been excluded. The text used is that of the twelve-volume reprint of Messrs. McLehose and Sons, edited by Mr. S. Douglas Jackson.

Hakluyt for the purpose of preserving the memory of his countrymen's exploits in fields of travel and adventure; and of indicating further means for promotion of wealth and commerce for the nation.

His narratives collected and republished with an energy which produced a monument of industry form a treasury of delight whether English or foreign. The English so greatly preponderate that it may be said to be the only English work beside Shakespeare's which deserves the character of a national epic.

Harvey, William. 1578–1657.

Anatomical Disquisition on the Motion of the Heart and Blood in Animals. 1628. Translated from the Latin by Robert Willis. 1848. Introduction by Ernest Parkyn. 262.

Includes letters of Harvey to eminent men concerning their criticism of his theories; also "Anatomical Examination of the Body of Thomas Parr;" and Harvey's last will and testament.

It has been contended with much force that not only the science of physiology, but the scientific practice of medicine date from this discovery. "To medical practice," says Sir John Simon, "it stands

much in the same relation as the discovery of the mariner's compass to navigation; without it the medical practitioner would be all adrift. . . . The discovery is incomparably the most important ever made in physiological science, bearing and destined to bear fruit for the benefit of all succeeding ages."

The most accomplished physiologist of to-day can scarcely improve upon the clarity, simplicity, and exactness of the language in which the discoverer of nearly three hundred years ago explained his theories upon the circulation of the blood and the use of the heart.

Hastings, Warren. 1732-1818.

Trotter, Capt. Lionel James. 1827- Warren Hastings.

452.

"More than thirty years ago," the author states, "I strove to rescue the fair fame of Warren Hastings from the weight of that obloquy within which it had lain so long entombed by the lava-floods of Macaulay's masterful but misleading rhetoric."

Even though the light of fair judgment based upon knowledge of the truth has made defence less necessary, the following of the intricacies of situations and problems involving the reputation of "The Great Proconsul," the first and greatest Governor-General of British India, will never lack intense interest. The nature of the life lived in the midst of the thrilling adventures of war and the struggles to subdue the natives of a barbarous country, either by force or wise administration, will continue to hold the reader of the history, especially when written with the keen personal sympathy of an author like Captain Trotter.

An idea of the courageous, indomitable character with which this biography deals is given in a part of his defence before the Lords, where he asserts in the teeth of his accusers that the provinces he had ruled are now "the most flourishing of all the States of India. I made them so. The valour of others acquired, I enlarged and gave shape and consistency to the dominion which you hold there; I preserved it; I sent forth its armies with an effectual but economical hand, through unknown hostile regions to the support of your other possessions . . . I maintained the wars which were of your formation or that of others, *not of mine* . . . I gave you all, and you have rewarded me with confiscation, disgrace, and a life of impeachment!"

Hazlitt, William. 1778-1830.

Characters of Shakespeare's Plays. 1817, 1818. 65.

CONTENTS: Cymbeline; Macbeth; Julius Cæsar; Othello; Timon of Athens; Coriolanus; Troilus and Cressida; Antony and Cleopatra; Hamlet; The Tempest; Midsummer Night's Dream; Romeo and Juliet; Lear; Richard II.; Henry IV.; Henry V.; Henry VI.; Richard III.; Henry VIII.; King John; Twelfth Night, or What You Will; Two Gentlemen of Verona; Merchant of Venice; Winter's Tale; All's Well that Ends Well; Love's Labour's Lost; Much Ado About Nothing; As You Like It; Taming of the Shrew; Measure for Measure; Merry Wives of Windsor; Comedy of Errors; Doubtful Plays of Shakespeare; Poems and Sonnets.

His first important book. No small part of it, and that the best part, was taken bodily from his stage criticisms published in the "Chronicle," "Champion," and "Examiner." One reason for writing the book was to have a body of appreciative criticism of Shakespeare by an Englishman, not leaving that attitude entirely to a foreigner, Schlegel, no matter how incomparably well he had done

it. Fortunately the acrimonious and sullen disposition of the author did not always interfere with his really remarkable power of evaluating; and we have in this book one of the finest outputs of one of the very greatest critics who have ever lived.

Its close association with the stage of the author's day makes it most valuable as a critique on the noted actors of that age.

Lectures on English Poets, 1818, 1819; and the Spirit of the Age, 1825. Introduction by A. R. Waller. 459.

CONTENTS: Lectures on the English Poets:—I. Introductory—the poetry in general. II. Chaucer and Spenser. III. Shakespeare and Milton. IV. Dryden and Pope. V. Thomson and Cowper. VI. Swift, Young, Gray, Collins, etc. VII. Burns, and the Old English ballads. VIII. Living poets. The Spirit of the Age:—Jeremy Bentham; William Godwin; Mr. Coleridge; Rev. Mr. Irving; The late Mr. Horne Tooke; Sir Walter Scott; Lord Byron; Mr. Southey; Mr. Wordsworth; Sir James McIntosh; Mr. Malthus; Mr. Gifford; Mr. Jeffrey; Mr. Brougham, Sir F. Burdett; Lord Eldon, Mr. Wilberforce; Mr. Cobbett; Mr. Campbell, Mr. Crabbe; Mr. T. Moore, Mr. Leigh Hunt; Elia, Geoffrey Crane.

The criticisms on this collection of lectures and essays have ranged from the bitter denunciation of the contemporary "Blackwood's Magazine," which accused him of knowing very little or nothing about his men, and imposing upon the public a lot of high-sounding phrases and poetic edifices which really meant nothing, to the verdict of many authorities that never has such a wonderfully telling collection of pen portraits been accomplished by any other critic or essayist. It is true that some of his "contemporaries appear in the pillory, and some in frames of honour," because of his personal prejudices, which led some to say that he wrote as though he had a personal quarrel with all living writers, good, bad, or indifferent.

"With his politics we may not agree, and it needs but little education in literary history to be able to detect his prejudices . . . but, when the devil's advocate has said his worst, there remains such a series of critical essays upon men and manners as no one in England had produced before. It is the quality of being able to see the highest in poet and novelist, painter, politician, and philosopher, which makes Hazlitt 'the perfect lover, to whom their achievement was as an enchanted garden.'"—*From Introduction.*

Lectures on the English Comic Writers; with miscellaneous essays. 1819. Introduction by W. E. Henley. 411.

CONTENTS: Introductory—On Wit and Humour; Shakespeare and Ben Jonson; Cowley, Butler, Suckling, Etherege, etc.; Wycherley, Congreve, Vanburgh, Farquhar; The Periodical Essayists; The English Novelists; The Works of Hogarth; The Grand and Familiar Style of Painting; Comic Writers of Last Century. Fugitive Writings: Contributions to the "New Monthly Magazine;" Contributions to the "Monthly Magazine."

"In the criticism of politics, the criticism of letters, the criticism of acting, the criticism and expression of life, there is none like him. One may disagree with him radically, but go on reading him all the same, and find technical and spiritual stimulus. . . . Where else to look for such a feeling for differences, such a sense of literature, such an instant, such a masterful, whole-hearted interest in the marking and distinguishing qualities of writers as in his 'Age of Elizabeth,' and his 'Comic Writers,' and his 'Spirit of the Age.'"—W. E. HENLEY.

Table Talk; or, Original Essays. 1821, 1822. 321.

CONTENTS: Pleasure of Painting; Past and Future; Genius and Common Sense; Character of Cobbett; People with One Idea; Ignorance of the Learned; Indian Jugglers; Living to One's-self; Thought and Action; Will-making; Certain Inconsistencies in Sir Joshua Reynold's Discourses; Paradox and Common-place; Vulgarly and Affectation; A Landscape of Nicholas Poussin; Milton's Sonnets; Going on a Journey; Coffee-house Politicians; Aristocracy of Letters; Criticism; Great and Little Things; Familiar Style; Effeminacy of Character; Why Distant Objects Please; Corporate Bodies; Whether Actors ought to sit in the Boxes; Disadvantages of Intellectual Superiority; Patronage and Puffing; Knowledge of Character; The Picturesque and Ideal; Fear of Death.

Written at the height and prime of his faculty. Written beside "the blazing hearth" of a solitary coaching inn at The Hut, Winter-slow, retired from the noise of London. He was such a master of the miscellaneous essay that some have accounted him greater for that than for his critical power. "Enriched first by an immense associative memory of the writings of the masters in prose and verse, he then lightened his style by the ease and variety of a deliberately colloquial pen."

Because of Hazlitt's uncontrollable desire to lash political and social conditions with his bitter and satirical pen, we often get a vivid though one-sided picture of conditions and individuals criticised by him; for this he was rewarded by being deluged with torrents of abuse, deserved or not, in the reviews of the day, such as "Blackwood's" and the "Quarterly."

HEAVEN AND HELL. Swedenborg, Emanuel. 379.

HELPS, SIR ARTHUR. Life of Columbus. *For note see* Columbus, Christopher. 331.

Herbert, George. 1593-1633.

The Temple; and A Priest to the Temple. 1633, 1652.

Introduction by Edward Thomas. 309.

"The Temple" consists of 160 pieces, arranged partly with a fancy of reference to the structural arrangement of a church, beginning with "The Porch," and partly under the heads of the great festivals and services. In the more abstract and doctrinal poems, Herbert ransacks art and nature for quaint similes, and often uses them in emblem poetry so popular in his time. An extraordinary tenderness pervades his work, and he clothes common aspirations, the fears and needs of the religious mind, in language more poetical than has been employed by any other Englishman.

"A Priest to the Temple, or The Country Parson, his Character and Rule of Holy Life," is fitly published in the same volume with the poetry which builds the edifice. Herbert says of his purpose: "I have resolved to set down the form and character of a true pastour, that I may have a mark to aim at; which also I will set as high as I can, since hee shoots higher that threatens the moon, than he that aims at a tree."

Herodotus. c. 484-c. 424 B.C.

History, translated by George Rawlinson. 1858. Edited by

E. H. Blakeney. 2 v. 405, 406.

George Rawlinson's "Herodotus," like Jowett's "Plato," Jebb's "Sophocles," and Butcher and Lang's "Odyssey," is become well-

nigh an English classic. The present reprint in two volumes omits the information in the four-volume original translation which is valuable to the trained scholar, but useless to the general reader, who will find a great source of pleasure in this live narrative of Greek history.

Herodotus' preparation for this remarkable historical work consisted of a great knowledge of poetry, of classic writings, of Homer, of the study of philosophy and rhetoric. Being of an inquisitive turn of mind he devoted many years to travel and gave keenest interest to the civic and literary life of all countries visited. His gifts as a writer are exhibited in beauty of style illustrated in the unity of his extended account which is limited to the history of the Persian Invasion, commencing with the invasion of Mardonius, and ending with the scattering of the vast army led by Xerxes. His fidelity in descriptive power, skill in character drawing, and singular simplicity, make his composition an art new to his generation and rare since his day.

HEROES AND HERO-WORSHIP. Carlyle, Thomas. 278.

Herrick, Robert. 1591-1674.

Hesperides; and Noble Numbers. 1648. Introduction by Ernest Rhys. 310.

Herrick was one of the redoubtable "Sons of Ben;" but went much further than Jonson in keeping a lyric simplicity in his lines. "None of the English lyric poets has shown a more perfect sense of words and of their musical efficiency, none has united so exquisitely a classic sense of form to that impulsive tunefulness which we have come to consider as essentially English. . . . Herrick, as much as Burns or Shelley, can count to-day on that greater public, who know not Campion, and to whom his rare master, Ben Jonson, is little more than a name."—ERNEST RHYS.

HISTORY. See name of country.

HISTORY OF THE BYZANTINE EMPIRE. Finlay, George. 33.

Hodson, William Stephen Raikes. 1821-58.

Trotter, Capt. Lionel James. 1827- Life of Hodson of Hodson's Horse. 1901. Appendices include the full text of Major Reynell G. Taylor's report of his examination concerning Lieutenant Hodson's accounts while in command of the Guide Corps, his removal from which gave rise to many false stories and reports because the reason was generally misunderstood. 401.

An authoritative biography based upon letters published by the Rev. Prebendary George H. Hodson, brother of the lieutenant, and on many papers bearing upon his career supplied by his sister, Miss Hodson. Much personal and reminiscent material has also been afforded through letters and information given by old schoolfellows and life-long friends. The life-story of a man prominent in his country's service during the flood-tide of the Indian Mutiny promises the interest both of novel excitement and historical worth. "Few names shone with a steadier and more inspiring lustre than that of William S. R. Hodson, the prince of scouting officers, the bold and skilful leader of Hodson's Horse;" "the man whom Robert Napier was proud to call friend, to whom Montgomery could find no equal for his rare combination of latent courage and unerring judgment."

HODSON OF HODSON'S HORSE. Trotter, L. J. 401.

HOLLAND. History.

Motley, J. L. Rise of the Dutch Republic. 3 v.

Holmes, Oliver Wendell. 1809-94.

Autocrat of the Breakfast Table. 1858. 66.

Originated in two articles entitled "Autocrat of the Breakfast Table," written for the "New England Magazine," 1831, 1832. In 1857 the "Atlantic Monthly" was started, and Holmes being asked to contribute, bethought himself of the two articles of his youth, and determined to make the experiment of shaking the same bough again, as he says, "to see if the ripe fruit were better or worse than the early windfalls."

"Rarely have magazine articles attained such marvellous popularity. The keen psychological insight, the catholicity and depth of human sympathy, displayed in them, the genial humour and the sparkling wit, the spontaneity of the pathos and the lofty scorn of wrong and injustice, were unsurpassed in the literature of their time and place."

Much of his finest verse is scattered through the volume.

Professor at the Breakfast Table. 1858-59. 67.

A continuation of the same subject-matter and style as the "Autocrat," but somewhat lacking in its "quaint charm and glorious spontaneity."

HOLY GRAIL.

High History of the Holy Graal; translated from the Old French by Sebastian Evans. 1898. Bibliography of versions of the Graal romance and works relating to it.

445.

The introduction by the translator gives historical and internal evidence of the authenticity of the document from which the translation was made. He says in closing: "With these testimonies to its age and genuineness, I commend the 'Book of the Graal' to all who love to read of King Arthur and his Knights of the Table Round. They will find here printed in English for the first time what I take to be in all good faith the original story of 'Sir Perceval and the Holy Graal,' whole and incorrupt as it left the hand of its first author." This translation from the most complete known copy of the "Book of the Graal" in existence, found in the library of the Dukes of Burgundy, Brussels, has come to be recognised as an English classic. Even while seeking absolute accuracy of reproduction, Dr. Evans was never "technically bookish," but alive and imaginative. His pen, long accustomed to the forming of fine cadences and the "possible archaisms of romance," succeeded in capturing the spirit and letter of the mediæval tales for their re-living in this later age in another tongue.

Homer. 850 B.C.?

Iliad. Translated by Edward, Earl of Derby. 1864. Introduction, including Cowper's translation of the Odyssey, by Miss F. M. Stawell. Beside introducing the works of the translators it also considers the comparative merits

of other translations in prose and verse, and indicates the results of the discussions concerning the real authorship and dates of the poems. A brief table gives the chief passages which may be questioned, the references to the Greek original and to the English translations being put side by side. Notes of Derby's original translation are given, and others by Miss Stawell are added. As a stimulus to further study a suggested list of books is given. 453.

Lord Derby's translation is strikingly similar to Cowper's, both in form and spirit. It is marked by simplicity, dignity, and sincerity, and its ease of style makes it eminently readable. His desire was to give a translation, not a paraphrase; to give the sense and spirit of every passage and line and to adhere closely to every epithet. In support of blank verse, which in spite of the renown and popularity of Pope's polished couplets seems to find greatest favour with authorities, Lord Derby said: "If justice is ever to be done to the easy flow and majestic simplicity of the grand old poet, it can only be in the heroic blank verse."

Odyssey; translated by William Cowper. See *Iliad*, translated by Edward, Earl of Derby, for note concerning in Introduction by Miss F. M. Stawell. 454.

In Cowper's personality many qualities made him peculiarly fitted for the task which he set his scholarship. The "sweet brightness of his inborn nature," even though under a cloud of melancholy, "united as it was to perfect delicacy of touch, a delicious humour, and a quivering sensitiveness, rendered him singularly responsive at once to the clear humanity, tenderness, and depth of the Homeric fancy."—F. M. STAWELL.

In consequence of this apt personality he was able to translate the real spirit of the poems, incorporating the ideas into perfect harmonies and melodies of words; at the same time adhering with great closeness to the original.

Each book has its introductory Argument.

There are some footnotes and a few appended notes; but the edition is more for the enjoyment of the general reader or student, than for the specialising scholar.

Hooker, Rev. Richard. 1554-1600.

Of the Laws of Ecclesiastical Polity. 1592-1651. 2 v.
Introduction by Rev. Ronald Bayne. 201, 202.

The dates above include the eight books, three of which, six, seven, and eight, were published from notes after the author's death. The present edition includes only the five books completed by Hooker and published by him; together with the Dedicatory Epistle to Archbishop Whitgift, a sermon on the certainty and perpetuity of faith in the elect, a learned discourse on justification, fragments of answer to a "Christian Letter," and George Cranmer's letter.

The most representative and original example of great and high-sounding English prose—a classic. A superhuman task for the dialectician, it sought to uphold the settlement made by Queen Elizabeth's government against the attacks made by the party formed of the Protestant exiles expelled from England under Mary, repulsed

by the Lutherans, and become disciples of Knox, Calvin, and the Swiss reformers.

"He contrived to write and hold in a real equilibrium a deep sympathy with the three great spiritual currents of his time. He was sincerely and deeply an Evangelical, a Catholic, and a Rationalist. Low Churchmen, High Churchmen, and Broad Churchmen can all find themselves to-day in Hooker, and claim him as their master."—

RONALD BAYNE.

HUTCHINSON, Mrs. L. A. *Memoirs of the Life of Colonel Hutchinson.* For note see Hutchinson, Sir John. 317.

Hutchinson, Sir John. 1616-64.

Hutchinson, Mrs. Lucy Apsley. 1620-59. *Memoirs of the Life of Colonel Hutchinson* written by his wife. 1806. Includes, *The Life of Mrs. Lucy Hutchinson*, written by herself, a fragment; and *Mrs. Hutchinson to her children concerning their father*, "To My Children." Historical Introduction by François P. G. Guizot. 317.

Colonel Hutchinson and his brilliant wife were active advocates of Puritanism in the time of Charles I. The centre of a social and political group in Nottingham, they were thoroughly familiar with the difficulties and discussions and were champions of civil liberty. The Colonel sat as one of the judges at the trial of Charles I., and signed the sentence of death.

Between 1664 and 1671 Mrs. Hutchinson wrote the biography of her husband, which was first published in 1806. Intended simply for the preservation of his memory and the instruction of his children, it possesses a peculiar value among seventeenth-century memoirs. As the picture of the life of a Puritan family and the study of the character of a Puritan man it is unique. "The figure of Colonel Hutchinson," says J. R. Green, "stands out from his wife's canvas with the grace and tenderness of a portrait by Van Dyck."

Huxley, Thomas Henry. 1825-95.

Lectures and Lay Sermons. 1870. Introduction by Sir Oliver Lodge. Illustrations by the author. 498.

CONTENTS: On a Piece of Chalk; Geological Contemporaneity and Permanent Types of Life; On the Advisableness of Improving Natural Knowledge; A Liberal Education; On the Methods and Results of Ethnology; Criticism on the Origin of Species; Emancipation—Black and White; Lectures on the Structure of the Skull.

This miscellaneous collection of essays, some didactic, some controversial, some addressed to a general audience, some to a special one, were composed at various times from 1854.

The subjects are as various as the occasions for which they were written, and as essays are of unequal value. Common to all, however, is a through-going boldness, honesty, and outspokenness. Of the educational essays the "Lecture on a Piece of Chalk" is recognised as a model both in matter and in manner of what a single lecture ought to be. In "A Liberal Education," Mr. Huxley gives views on the theory of education which were keenly disputed at that time, such as the value of natural science as contrasted with mathematics or philology as an instrument of education. The scientific lectures present biological teachings in which he was a master, and the

principles and theories which resulted from his research, together with his defence of them. Eight of the lectures in the volume are on the skull and its development; the various stages of the human skull and the animal skull are dealt with, and the points of their similarity and difference emphasised. The article on "Emancipation—Black and White" is a plea for a fair field and no favour. "Emancipate the girls, let them, if they so please, become merchants, barristers, politicians," he says with great boldness and in the face of scathing criticism. The essay is considered the best reasoned and most temperate view of the "irrepressible woman question."

Man's Place in Nature; and other essays. 1863. Introduction by Sir Oliver Lodge. 47.

CONTENTS: On the Natural History of the Man-like Apes; On the Relations of Man to the Lower Animals; On Some Fossil Remains of Man; Present Condition of Organic Nature; Past Condition of Organic Nature; Method by which the Causes of the Present and Past Conditions of Organic Nature are to be discovered; Origination of Living Beings; Perpetuation of Living Beings, Hereditary Transmission and Variation; Conditions of Existence as Affecting the Perpetuation of Living Beings; Critical Examination of the Position of Mr. Darwin's work, "On the Origin of Species," in Relation to the Complete Theory of the Causes of the Phenomena of Organic Nature; On the Educational Value of the Natural History Sciences; On the Persistent Types of Animal Life; Time and Life; Darwin on the Origin of Species; The Darwinian Hypothesis; A Lobster, or the Study of Zoology.

An epoch-making book comprised of discourses published in ardent apostleship of Darwinism. "Veracity of thought and action was his ideal, truthfulness the cardinal virtue about which no compromise was possible." Opposition to scientific research for the enlightenment of man upon matters believed to belong to the province of faith demanded fearless championship of truth against hostile criticism. The aggressive Huxley, undaunted by any obstacle, "did as much as any to fight the battle of science in the nineteenth century, and secure the victory for free inquiry and progressive knowledge."

This battling to give light to all was the means of giving a popular atmosphere to his work, making it more accessible in form to the general reader than such scientific studies usually are.

Ibsen, Henrik. 1828-1910.

Doll's House, and two other plays. Introduction by R. Farquharson Sharp. 494.

CONTENTS: A Doll's House, 1880; The Wild Duck, 1884; The Lady from the Sea, 1888.

"The Doll's House," translated by R. Farquharson Sharp, was the first of Ibsen's social dramas to attract attention outside of Scandinavia. No previous one aroused such wide discussion or such a storm of protest of an old theme in a new setting; namely, the rights of a wife as superior to her duties. The turning point in the history of European drama is marked by the technique of this one. "Naturalness of dialogue and situation; adherence to the unities of time and place; disappearance of the soliloquy and avoidance of a happy ending unless the logical solution of a situation were first introduced in this work."—R. F. S. The play has been widely translated, and the part of Nora the heroine has been added to the repertory of several world-famous actresses. Nazimova's remarkable interpretation of

this character and that of Hedda Gabler won for her a place of great distinction.

"The Wild Duck," translated by R. Farquharson Sharp, Ibsen's masterpiece in technical skill, is less well known to general readers than "The Doll's House." Mr. Sharp says of it, "It would be difficult to name any modern drama that is its superior in construction, characterisation, and naturalness and aptness of dialoguc." Gregers Werle, a thoughtless reformer, persists in an unpractical ideal of absolute sincerity and truthfulness. Through his obedience to the "demand of the ideal" he forces a family into a state of misery that leads to the suicide of a young and innocent child. The intense satirism of the theories of Werle, said to have been Ibsen's own cherished theories, as well as those of a great class of unthinking agitators, is keen and unsparing.

"The Lady from the Sea," translated by Mrs. Marx-Aveling, is a mixture of psychological and poetic fancy surrounding one of Ibsen's principles that an action is only valuable and reasonable if it be the spontaneous outcome of the individual will. The lady seems to be a victim of great *ennui*, and of some mysterious attraction of the sea, fretting at the restrictions of her wifely duty and haunted by a recollection of a former half-betrothal. When the husband comes to a realisation of the situation and removes the restriction and leaves her free to choose between the former friend and himself and the home duties, the woman's attitude alters; the release from compulsion, real or imagined, gives her a new vision of life in which duty and pleasure are seen to lie in the same direction.

ILIAD. See Homer. 453.

IMITATION OF CHRIST. Thomas à Kempis. 484.

INQUIRY INTO HUMAN FACULTY. Galton, Francis. 263.

Irving, Washington. 1783-1859.

Conquest of Granada. 1829. 478.

Irving regarded "The Chronicles of Granada" as his best work. Coleridge considered it a masterpiece of its kind. Just what its kind is, it is not easy to define, but perhaps it may be described as a record of fact presented with the freedom the author had used in writing fiction. The story covers the terrible ten-years' war ending in 1491, during which the once powerful Berbers of Spain lost the dominion they had held for centuries. The Moorish towns, fortresses, and castles, the wild mountain passes and defiles which had been the scenes of these years' war are peopled again with personages who lived the romantic history of Andalusian fightings and triumphs. The whole story lives and moves: the march of events and the sense of the impending catastrophe in wait for Boabdil the Unlucky are more stirring than the "Chronicle of the Cid." The spirited narrative, with its delightful style and never-ending play of sentiment and humour, is worthily accorded the place of masterpiece in the realm of historical story.

Sketch Book of Geoffrey Crayon, Gent. 1819, 1820. 117.

The first number of the "Sketch Book" appeared in New York in June 1819; in 1820 John Murray brought out the first edition of the completed work in England.

"In the 'Sketch Book' Irving showed himself to be an accomplished traveller, critic, essayist, satirist, humorist, and short-story writer. In the last-named capacity he was a pioneer, who, when at his best, as in 'Rip Van Winkle,' the 'Spectre Bridegroom,' and the

'Legend of Sleepy Hollow,' has not been clearly surpassed by his successors, Poe and Hawthorne, or by any British writer. . . . He revealed the true England to America, he did much to reveal her own genius to America, and he revealed to England not a little of her own charm."—W. P. TRENT.

ITALIAN REPUBLICS. Sismondi, J. C. L. S. de. 250.

ITALY. History.

Machiavelli, Nicolo. Florentine History from 1215 to 1492.

Translated by W. R. Marriott.

Sismondi, J. C. L. S. de. History of the Italian Republics.

ITALY. Description and Travel.

Dennis, George. Cities and Cemeteries of Etruria.

Dickens, Charles. Pictures from Italy, *in his* American Notes and Pictures from Italy.

ITINERARY THROUGH WALES. Giraldus Cambrensis. 272.

JAMES THE FOURTH. Greene, Robert. *See* Minor Elizabethan Drama, v. 2 492.

JESUS CHRIST.

Seeley, Sir J. R. *Ecce Homo*. 305.

JEWS. History.

Milman, H. H. History of the Jews. 2 v. 377, 378.

Johnson, Samuel. 1709-84.

Boswell, James. 1740-95. Life of Samuel Johnson. 2 v. 1791. Introduction by Ernest Rhys. 1, 2.

The present text follows that of Malone's sixth edition.

"One of the best books in the world. Many of the greatest men that have ever lived have written biography; Boswell was one of the smallest men that ever lived, and he has beaten them all."—MACAULAY.

"In worth as a Book we have rated it beyond any other product of the eighteenth century; all Johnson's own writings, laborious and in their kind genuine above most, stand on a quite inferior level to it."—ERNEST RHYS.

Up to 1909 there have been forty-nine editions; twenty-seven in England up to 1907, and twenty-two in United States up to 1909.

JOINVILLE, JEAN, SIRE DE. *See* Villehardouin, Geoffrey de.

Jonson, Benjamin. 1573-1637.

Complete Plays. 2 v. 1603-37. Introduction by Felix E. Schelling. 489, 490.

CONTENTS: v. 1. Every Man in His Humour, Italian edition; Every Man out of His Humour; Cynthia's Revels; The Poetaster; Sejanus; Volpone; Epicœne, or The Silent Woman; Every Man in His Humour, Anglicised edition; Glossary. v. 2. Alchemist; Catiline, His Conspiracy; Bartholomew Fair; Devil is an Ass; Staple of News; New Inn; Magnetic Lady; Tale of a Tub; Sad Shepherd; Case is Altered; Glossary.

"The greatest of English dramatists except Shakespeare, the first

literary dictator and poet-laureate, a writer of verse, prose satire, and criticism, who most potently of all the men of his time affected the subsequent course of English letters: such was Ben Jonson," writes Mr. Schelling in his introduction to this edition.

"What strikes us first in studying one of his plays is the extraordinary combination of accurately imitated manners with voluminous erudition. The common people of Elizabethan London, frequenters of the aisles of St. Paul's, dangles about theatres, haunters of taverns and worse places of amusement, sharpers and their dupes, actors and their cronies, bad poets and cowardly gentlemen . . . vulgar city knights, poor squires, miserly old men, pedlars, Thames watermen, all the motley crowd of street and fair and market place and river, jostle together . . . the fund of humours is inexhaustible; the observation with which they have been caught and made fit subjects for the comic is penetrative. But they are set for us in a quaint framework of elaborate learning."—J. A. SYMONDS.

While it is conceded that Jonson's fame must rest ultimately upon the four comedies, "Volpone," "The Alchemist," "The Silent Woman," and "Bartholomew Fair," his place as a poet is one of the foremost in English literature.

"What we most marvel at in his writings is the prodigious brain-work of the man, the stuff of constant and inexhaustible cerebration they contain. Moreover, we shall not be far wrong in saying that, of all the English poets of the past, he alone, with Milton and Gray, deserves the name of a great and widely learned scholar."—J. A. SYMONDS.

JOURNAL OF A TOUR TO THE HEBRIDES. Boswell, James. 387.
KALEVALA.

Kalevala, the Land of Heroes; translated from the original Finnish by W. F. Kirby. 2 v. Introduction by the translator. Notes are given at the end of each volume, and a glossary of names at the end of the work. The arguments to each Runo are given as translated from the original. 259, 260.

A collection of old ballads selected and arranged to constitute a connected poem called "Kalevala;" first accomplished by Elias Lönnrot, and first published in 1835; later, 1849, expanded and republished. Translations were speedily made into German and Swedish; selections and abridgements have appeared also in England and America.

Longfellow's "Hiawatha" is based upon this collection both in form and incident.

"The 'Kalevala' is very unlike any poem familiar to general readers, but it contains much that is extremely curious and interesting; and many beautiful passages and episodes which are by no means inferior to those we find in the ballad-literature of better-known countries than Finland."—W. F. KIRBY.

Keats, John. 1795-1821.

Poems. Introduction by Ernest Rhys. 101.

"I find I cannot exist without poetry—without eternal poetry—half the day will not do." "Here is the clue to the whole artistic career—some five or six years long—of the most wholly and completely obsessed English poet in the whole calendar."—E. RHYS.

In the main Keats "essayed neither to enforce lessons nor to

satirise, neither to inculcate incidentally or otherwise religion and morals, nor to further liberty. Holding that beauty and truth are in some way interdependent, and desirable for their own sakes, Keats wrote above all to create things of beauty, which might console by reason of their beauty."—NICCOLI and SECOCMBE.

In the wide exploration of subject, mediæval, classical, purely fantastic, and miscellaneous, Keats was the forerunner of Tennyson and all English poets since.

"Keats has been the master-spirit in the evolution of Victorian poetry. . . . His ardour, his misfortunes, and his genius have made him a figure incomparably attractive to all young enthusiasts since his day, and no figure in English literature is more romantically beloved."—GARNETT and GOSSE.

KEMPIS, THOMAS À. *See* Thomas à Kempis.

KINGDOM OF CHRIST. 2 v. Maurice, F. D. 146, 147.

Kinglake, Alexander William. 1809-91.

Eothen. 1844. Introduction by Harold Spender. 337.

"It is a diorama of the East—Servia, Constantinople, the Troad, Smyrna, the Ægean, Palestine, Syria, Egypt, Suez, Gaza, Damascus, the Lebanon."

Written when the author was young and not yet warped with the burden of detailed facts such as he had to employ in his Crimean War history, the work presents a series of impressions, fresh and living, full of atmosphere and always interesting. Even though there be almost swaggering epigram and affectation of "thorn-crackling" persiflage, the "purple patches" are often wonderful and the continuous journey uniformly entertaining.

KNIGHTS, THE. Aristophanes. *See* his Acharnians. 344.

KORAN.

The Koran. Translated from the Arabic by the Rev. J. M. Rodwell. 1861. Introduction by Rev. George Margoliouth. 380.

The arrangement of the Suras or chapters is chronological, based upon the best available historical and literary evidence. In this order the reader will be able to trace the development of the prophet's mind as he gradually advanced from the early flush of inspiration to the less spiritual and more equivocal rôle of warrior, politician, and founder of an empire. This translation carries with it the atmosphere in which Muhammed lived, and its sentences are imbued with the flavour of the East. The quasi-verse form, with its unfettered and irregular rhythmic flow of the lines, helps to bring out much of the wild charm of the Arabic. It is scholarly without being pedantic, that is, it aims at correctness without sacrificing the right effect of the whole.

The matter of the "Koran" is mostly borrowed, but freshly blended to meet the prophet's needs. Biblical reminiscences, Rabbinic legends, Christian traditions mostly drawn from distorted apocryphal sources, and native heathen stories all first pass through the prophet's fervid mind, and thence issue in strange new forms, tinged with poetry and enthusiasm well adapted to enforce his own view of life and duty, to encourage his faithful adherents, and to strike terror to the hearts of his opponents. The "Koran" has had an almost unparalleled effect on large masses of men, and has developed from a power which

made a nation of heterogeneous tribes of the desert into the strength of the vast politico-religious organisations with which Europe and the East have to reckon to-day.—G. MARGOLIOUTH.

LADY FROM THE SEA. Ibsen, Henrik. *See his Doll's House.*

Lamb, Charles. 1775-1834.

Essays of Elia, 1823; and Last Essays of Elia, 1833.
Introduction by Augustine Birrell. 14.

First published as papers in the "London Magazine," a new monthly journal brought out in 1820. In 1823 Lamb published the first twenty-eight papers in book form called the "Essays of Elia;" these were the great joy of a select circle of admirers, and were followed in 1833 by a second volume, the "Last Essays of Elia."

Fastidious to a degree in his choice of the best literature for his own study and delight, every page of his work calls upon the reader's sympathy with all that demands the clearest and highest literary appreciation. Following the style of the quaint writers of the mid-seventeenth century, he imbues its application to his subjects with his own laughing philosophy, combining wit and wisdom in such measure that without preaching truth finds its home place more fittingly than when laid on with the trowel of all the world's moralisers.

"Elia" has become a household word among hundreds to whom literature is a luxury, and, to use Lamb's own words, the Essays have joined the class of "perpetually self-reproductive volumes, Great Nature's Stereotypes."

This edition follows the text of the two original editions of the Essays. The spelling is often quaint, sometimes wrong, but always Lamb's, and therefore better than anybody else's.

Letters. 2 v. 342, 343.

The present edition is based upon the text prepared for the "Works of Charles Lamb" by Mr. William Macdonald, 1903.

"Elia" was as natural a prose-painter of his moods and days' doings as ever took up epistolary pen from the time of Cicero to the last of the Victorians. The Letters touch upon almost every episode that counted, show his life in its humours and troubles, reveal his heart and mind, and give us the informal and familiar counterpart of almost every topic discussed in the "Essays of Elia," though they begin with 1796, twenty-four years before he turned regular monthly essayist.

Among his correspondents were the Wordsworths, Coleridge, Southey, George Dyer, Hazlitt, Allsop, Crabb Robinson, and Barry Cornwall.—*From the Introduction by ERNEST RHYS.*

Lane, Edward William. 1801-76.

Manners and Customs of the Modern Egyptians. Illustrated.
1836. 315.

"The most perfect picture of a people's life that has ever been written," this book has been termed by Mr. Stanley Lane Poole.

Mr. Lane was fortunate in the date of his acquaintance with the country. He went there before the great change that has passed over many parts of the East; even before the British order had entered the land and affected her older civilisation and oriental traditions. He spent five years in Egyptian and Nubian travel, mingling with the people as one of themselves, and acquiring the refinements of their speech and details of their etiquette. Mr. Lane had a keen scholarly mind, a strong sympathy with orientalists, and a fondness for their

language and ideals. The special and exceptional value of this work is in its careful and intimate account of the social conditions and habits of the people of Egypt.

LAST ESSAYS OF ELIA. Lamb, Charles. *See his* Essays of Elia.

14.

Latimer, Hugh. 1485(?)–1555.

Sermons. Introduction by Canon Beeching. 40.

This learned, earnest, and sincere divine, protected under Henry VIII., a powerful influence under Edward VI., and a dangerous brand among the people during the Catholic reign of Mary, met his death by execution as an extreme Protestant, because the fame of his sermons, such as had never before been preached in England, was drawing the people to enlightenment, engendering a spirit perilous to the domineering sway of Church and State. "His theme was always the actual world about him, and in his simple lessons of loyalty, of industry, of pity for the poor, he touched upon almost every subject from the plough to the throne," while in his use of homely vernacular he ranks with Bunyan, Cobbett, Defoe, and "Poor Richard."

LATIN LITERATURE.

Cicero, M. T. Offices; Essays; Select Letters.

Tacitus, P. C. Historical Works. 2 v. Translated by Arthur Murphy.

Vergilius Maro, Publius.

Æneid. Translated by E. F. Taylor.

Eclogues; and Georgics. Translated by Rev. T. F. Royds.

Law, William. 1686–1761.

Serious Call to a Devout and Holy Life. 1728. 91.

What we should call to-day a plea for practical Christianity, and in its own day was a great quickener of a generation not given to holiness. One of the opening passages reads: "He, therefore, is the devout man, who lives no longer to his own will, or the way and spirit of the world, but to the sole will of God; who considers God in everything, who makes all the parts of his common life parts of piety, by doing everything in the Name of God, and under such rules as are conformable to His glory."

The work served seventy years later as a model for the "Practical View of Christianity," by William Wilberforce; and was the first occasion of Dr. Johnson's "thinking in earnest of religion after he became capable of rational inquiry."

At Law's parental home at King's Cliffe he founded a semi-monastic settlement where the absolute reality of the "Call" was carried out in downright everyday practice of the ideas of the "Serious Life." The rules were homely, hospitable, austere, and simple, and here were put in action the admonishings to charity to the poor, practices of extreme generosity, kindness to animals, and attention to the smaller virtues.

LAWS OF ECCLESIASTICAL POLITY. 2 v. Hooker, Richard.

201, 202.

LAYS OF ANCIENT ROME. Macaulay, T. B. *See his* Miscellaneous Essays; and Lays of Ancient Rome. 439.

LEGENDS AND LYRICS. Procter, A. A. 150.

LIBATION BEARERS. *See* Chœphoræ. 62.

LETTERS FROM HIGH LATITUDES. Dufferin and Ava, Sir F. T. H. T. B. 499.

LETTERS. *See* Biography.

LEWES, G. H. Life and Works of Goethe. *For note see* Goethe, J. W. von. 269.

LIBERTY. Mill, J. S. 482.

Lincoln, Abraham. 1809-65.

Speeches and Letters of Abraham Lincoln. 1832 - 65.

Introduction by Right Hon. James Bryce. 206.

A collection which seeks to make known by his words as history does by his deeds the most beloved of American statesmen. "His speeches need to be studied in close relation to the occasions which brought them forth. They are not philosophical lucubrations or brilliant displays of rhetoric. They are a part of his life. They are the expression of his convictions . . . simplicity, directness, and breadth are the notes of his thought. Aptness, clearness, and again simplicity are the notes of his diction. . . . His anecdotes and witticisms have passed into the thought and conversation of the whole nation as those of no other statesman have done; and a life and character such as his ought to be known to and comprehended by Europeans as well as by Americans."—JAMES BRYCE.

LITERARY PORTRAITS. Gilfillan, George. 348.

LITTLE FLOWERS. *See* Francesco d'Assisi, Saint. 485.

LIVES OF THE NOVELISTS. Scott, Sir Walter. 331.

LOCKHART, J. G. History of Napoleon Buonaparte. *For note see* Napoleon I. 3.

LOCKHART, J. G. Life of Robert Burns. *For note see* Burns, Robert. 156.

LOCKHART, J. G. Narrative of the Life of Sir W. Scott. *For note see* Scott, Sir Walter. 55.

Longfellow, Henry Wadsworth. 1807-82.

Poems. 1823-66. Introduction by Katharine Tynan. 382.

"Longfellow was capable of conveying the atmosphere of poetry to those for whom the greater poets are a sealed book, and in this respect he stands practically alone. He had the respect and affection of millions and millions to whom poetry is a stark madness, as well as of those gentle souls to whom very simple poetry is among the passionate pleasures and lasting consolations of life." "Hiawatha" and "Evangeline" sold in tens of thousands, and are still so selling; and doubtless more tears have been wept over "Evangeline" than any other poem in the English language.

"His reputation stands where it was: and there is no indication that it is built upon the shifting sands of Time."

LOTUS EATING. Curtis, G. W. *See his* Prue and I, under Fiction. 418.

Lützwow, Franz Heinrich Hieronymus Valentin, Graf von. 1849-

Bohemia, an historical sketch. 1909. Includes a list of the princes and kings of Bohemia up to the present day. 432.

This new edition of the "Historical Sketch" contains alterations from the one of 1896, and two important changes in structure. The changes consist of the omission of the chapter on Bohemian literature, which is superseded by a book on the subject by the author, and the addition of a chapter devoted to a brief survey of the history of Bohemia from 1620 to the present day. The author states his purpose as limited to a sketch, briefly noticing the earliest records and devoting most attention to the period of the Hussite Wars and Bohemian independence. Bohemia as an independent state ceased to exist in 1620; from this point the briefest survey of succeeding events is given. At the time of publication of the first edition the author claimed to have compiled the first narrative of Bohemian history in English from original authorities. This claim passed unchallenged until recently, but there is doubt if the sources open to Lützwow have been used as a basis by more recent authors of Bohemian history. That the author has succeeded in presenting the facts of the history of his own country with clearness, fairness, and in an interesting style unexcelled by any later compilation in English is testified to by the demand for the new edition.

MABINOGION.

The Mabinogion. Translated by Lady Charlotte Guest, with notes. 1877. Introduction by the Rev. W. Williams. 97.

"The Red Book of Hergest," a fourteenth-century MS. in the possession of Jesus College, Oxford, was first made accessible to the student and general reader, in the middle of the nineteenth century, by Lady Guest. The first publication in 1849 was the text and an English translation of eleven tales, with a great quantity of notes. In 1877 she issued the translation without the Welsh text and with greatly reduced notes; in addition was the tale of "Taliesin," in both translations, from a much later MS.

The tales comprise traditional lore which the Mabinog or Welsh bard was master of and re-told for pay. They deal with pre-Christian and pre-historic, quasi-mythological lore; with stories of the time of the Roman administration of Britain; and with legends of Arthur and his knights.

In the translation the spirit of the original is thoroughly preserved. The translator purposed "to preserve in Saxon-English the primitive simplicity of the Welsh original."

"The mingled strength and grace of her style, the unerring skill with which she selects the right word, the right turn of phrase which suggests an atmosphere ancient, remote, laden with magic," makes the reader feel that he is really listening to the reciting of the old tales by the Mabinog himself.

Macaulay, Thomas Babington, 1st Baron. 1800-59.

Critical and Historical Essays. 2 v. 1825- Introduction and glossary of allusions by A. J. Grieve. 225, 226.

In this edition the essays are grouped according to Mr. Cotter Morison's classification in his monograph on Macaulay (English Men of Letters Series).

CONTENTS: v. 1. English history group:—Hallam's History; Burleigh and His Times; John Hampden; Milton; Sir William Temple; Sir James Mackintosh; Horace Walpole; William Pitt; Earl of Chatham; Clive; Warren Hastings; Lord Holland. v. 2. Foreign history group:—Machiavelli; Ranke's History of the Popes; War of the Spanish Succession; Frederic the Great. Political controversy group:—Southey's Colloquies; Civil Disabilities of Jews; Gladstone on Church and State. Literary criticisms group:—Bacon; John Bunyan; Dramatists of the Restoration; Addison; Samuel Johnson; Madame D'Arblay; Byron; Montgomery.

This collection, published in London in 1843, caused such a fame to suddenly descend upon the author as was without parallel; and the Essays took their place at once as the most popular work of the kind which the age had produced.

"They represent the flow of suggestive talk and the prodigious memory and illustrative faculty of the man. . . . They are the meteorites of his memory; they abound in picturesque passages; and their wealth of allusion, by which one part of history or literature is constantly brought to bear upon another, makes them the most stimulating of diets for a young student."

There is no subtle suggestiveness in Macaulay, no touching of unsuspected secrets of the mind and sending it on transcendental flights. What he knows and means the reader knows at once and understands, and his response, favourable or opposed, is immediate; "there is not a foot-pound of effort lost, not a stroke thrown away."

"Macaulay is indeed the prince of essayists, and his reign is unchallenged."—A. J. GRIEVE.

History of England from the Accession of James II. 3 v.
1848-61. 34-36.

"His leading idea was to make history a true romance."—FREDERIC HARRISON.

"No historian has approached him as a master of *mise-en-scène* or creator of such a gallery of portraits."—NICCOLL and SECCOMBE.

The public effect of the history was extraordinary. Only Byron and Scott had gained, and that in very different fields, anything like so vast and world-wide and instantaneous a success.

"The general public . . . bought Macaulay as no historian had been bought before or has been bought since, and made him as essayist and historian together the most popular and widely-read prose author of England who has written other things than prose fiction."—GEORGE SAINTSBURY.

Macaulay had hoped to bring his history from the time of the death of Charles II. down to the end of the reign of George III., but only got as far as the death of William III. It has been said that the "History" could not have been finished by any one of less vitality than Methuselah if the original design had been pursued on a uniform scale.

Lays of Ancient Rome. See his Miscellaneous Essays; and the Lays of Ancient Rome. 439.

Miscellaneous Essays; and the Lays of Ancient Rome; including Early and Miscellaneous Verse collected by T. F. Ellis in 1860. 1812-55. Introduction by T. F. Ellis. 439.

CONTENTS: History; John Dryden; Mirabeau; Barère; Francis Atterbury; John Bunyan; Oliver Goldsmith; Samuel John-

son; Dante; Petrarch; Conversation between Cowley and Milton Concerning the Great Civil War; Some Account of the Great Lawsuit between the Parishes of St. Dennis and St. George in the Water; On the Athenian Orators; Prophetic Account of a Great National Epic Poem, "The Wellingtoniad," to be published A.D. 2824; William Pitt; On the Royal Society of Literature; Scenes from "Athenian Revels;" Lays of Ancient Rome; Miscellaneous Poems, etc.

The date is given to each item in the contents.

This volume completes the edition of Macaulay in the "Everyman's Library" in seven volumes, viz.—History of England; Critical and Historical Essays; Speeches; Miscellaneous Writings and Lays of Ancient Rome.

Macaulay looked forward to a publication of his miscellaneous works even to the extent of arranging as to copyright where necessary. The collection here published comprehends some of the earliest and some of the latest of his work. Through these various writings the student or admirer of Macaulay is able to trace the gradual formation of his style, and the dates and development of his opinions.

The sources of Macaulay's poetic inspiration lay in his wealth of civic patriotism and his zeal for public weal; the state was everything to him. Combined with this attitude, the high moral strain which pervades all his poetry naturally produced speeches of orators able to rouse passion and set men's hearts on fire. Although his work does not rank with that of the poets in wealth of imagination, beauty, and spirituality, yet the great care and labour spent upon it, the accuracy of drawing and clear vision, the unadorned language of simple but expressive statement result in a perfection of its kind which has not often been surpassed; while his unrivalled knowledge of classic lore gives him first place in ability to deal with its subjects in any form.

Great popularity awaited his "Lays," as it did his Essays. In ten years 18,000 copies had been sold, in twenty years 40,000, and by June 1875 upwards of 100,000 had passed into the hands of readers.

"Macaulay's poetry is the rhythmical outflow of a vigorous and affluent writer given to splendour of diction and imagery in his flowing prose."—E. C. STEDMAN.

Speeches on Politics and Literature. 1854. Introduction by the Right Hon. W. E. Gladstone. 399.

This volume was first published by Macaulay to replace an unauthorised edition appearing in 1853, which was full of extreme inaccuracies and grossest misrepresentation. It now stands as nearly as possible the reproduction of the speeches exactly as they were delivered no matter what changes in opinion the author might have undergone between the time when he spoke them and when he collected them for authoritative publication.

His first speech, on the Reform Bill, showed that Macaulay was an orator of the first class; never, in the experience of the then Speaker, had the House been seen in such a state of excitement. In all his great oratorical triumphs, it was the splendour of what he said that so deeply moved his hearers.—GARNETT and GOSSE.

Machiavelli, Nicolo. 1469-1527.

Florentine History from 1215 to 1492. 1531. Translated by W. K. Marriott, F.R.Hist.S. 376.

Begun at the instance of Cardinal Giulio de' Medici, afterward Clement VII., Machiavelli died before its completion. In 1559 it, with his other writings, was placed on the "Index," but it was too

late for suppression, because his fame had already spread through Europe. The "History" is the first example in Italian literature of a national biography, and the first attempt in any literature to trace the vicissitudes of a people's life in their logical sequence.

Many of the questions are still with us—the influence of religion and the hierarchy on politics and the call for re-adjustment of relationship; necessity for national arms; insecurity of treaties when unsupported by force; unification of nations; personal influence; futility of conspiracy—therefore it is interesting to see these same problems dealt with by this acute mind of the sixteenth century, and to follow the author's wonderful art in enforcing his views.

This translation has been prepared as a companion volume to "The Prince," for which it is the historical justification. The edition of Niccolo Conti, 1818, has been used; collated with the first or true edition "della testina" of 1550. A table of notes and references shows the close relation between the "History" and "The Prince."

The Prince. 1513. Translated by W. K. Marriott,
F.R.Hist.S. 280.

The biographical introduction by the translator shows the relation of the author's experiences to the principles which he evolved therefrom and laid down in "The Prince." The translation aims to be exact and literal, giving the nobly plain and serious manner of the author rather than a modern fluent paraphrase. Machiavelli was no "facile phrase-monger;" the conditions under which he wrote obliged him to weigh every word.

Because the ethics of Machiavelli's contemporaries were not those of a later day, which assumes that government should be a living moral force elevating social and economic standards, and because he insisted upon writing of conditions as they really were and so had to be faced, he has undergone fiercest denunciation and caused centuries of controversy, while his name has stood for the quintessence of crafty statesmanship, even to the making it synonymous with that of Mephistopheles. But so long as men are human his principles will remain truth and his procedures wisdom, because they deal with the eternal problems of ruler and ruled.

MAHABHARATA. See Ramayana. 403.

Malory, Sir Thomas. 15th century.

Le Morte d'Arthur. 1485. 2 v., with glossary. Introduction by Professor Rhys, discussing the author, his work, and the history of its editions from Caxton's to the present day; the sources upon which the work was based; and the various origins of the legends included.
45, 46.

The vitality of Malory's work is attested by edition after edition in the nineteenth century; which also proves that to have become so generally popular he must have been more than a mere compiler and translator. From his multifarious sources he selected and arranged with unerring insight and adaptability the most interesting episodes, combining and narrating the whole into the greatest of all English romances, prose or verse, and one of the greatest romances of the world.

"The pictorial power, the musical cadence of the phrase, the steady glow of chivalrous feeling throughout, the noble morality, the kindness,

the sense of honour, the melancholy and yet never gloomy or puling sense of the inevitable end—all these are eminent in it.”—GEORGE SAINTSBURY.

Spenser used it for his “*Fairie Queene*,” Tennyson for his “*Idylls of the King*,” Swinburne for his “*Tristram of Lyonesse*,” and Matthew Arnold for his “*Tristram and Iseult*.” Even to the present day it has been in the background for the quaintly charming romances of Maurice Hewlett.

MANNERS AND CUSTOMS OF THE MODERN EGYPTIANS. Lane, E. W. 315.

MAN'S PLACE IN NATURE. Huxley, T. H. 47.

MARCUS AURELIUS. See *Aurelius Antoninus*. 9.

Marlowe, Christopher. 1564-93.

Plays. Introduction by Edward Thomas. 383.

CONTENTS: Tamburlaine the Great, both parts; Dr. Faustus, from the quarto of 1604; Jew of Malta; Edward the Second; Massacre at Paris; Tragedy of Dido, Queen of Carthage; Hero and Leander, by Marlowe and Chapman; The Passionate Shepherd to His Love; Fragment, first printed in “*England's Parnassus*,” 1600; In Obitum Honoratissimi viri, Rogeri Manwood, Militis Quæstorii Regenalis Capitalis Baronis; Dialogue in Verse; True Tragedy of Richard Duke of Yorke.

This wonderfully endowed poet of “towering imagination, passionate fancy, tameless and restless energy,” did more than any other man for the drama. “*Tamburlaine*” was in fact the first notable English poem in blank verse that was also essentially a play. As an exhibition of human energy, beautiful and swift, it can never cease to please, and it proved Marlowe to be a great poet, a great master of the music and magic of words, the weight and splendour of whose passages made them at once famous and have kept them so. It was Marlowe, in short, who made it certain that the English drama was to be of that gorgeous texture which we now see it to be.

Maurice, Rev. Frederick Denison. 1805-72.

Kingdom of Christ; or, Hints on the Principles, Ordinances, and Constitution of the Catholic Church; in Letters to a member of the Society of Friends. 2 v. 1837. 146, 147.

The Rev. Frederick Maurice was the spiritual leader of the Christian Socialists; a convert from the Unitarian Church to the Church of England; a man of Catholic interest in all religious beliefs and having a sympathetic appreciation of their value; a man of great subtlety of thought and wide learning; a founder of the Working Men's Club of London and its Principal for many years. To all who knew him well he was as Kingsley said, “The most beautiful human soul” he had known.

His “*Letters to a Quaker*” were collected and published as the “*Kingdom of Christ*,” which publication was the signal for the beginning of a series of attacks from the religious press which lasted the rest of his life and caused great pain to a man of a singularly sensitive nature. The book contains a very full statement of his fundamental convictions which were opposed to the tenets of all the chief parties in the Church. In it he sets forth that the Church is inclusive, not exclusive; that its privilege is, not that it confers

certain selfish advantages upon its members, but that it is the representative of what is true for all mankind.

"Wherever rich and poor are brought closer together, wherever men learn to think more worthily of God in Christ, the great work that he has laboured at for more than fifty years shall be spoken of as a memorial of him."

Mazzini, Joseph. 1805-72.

Duties of Man; and other essays. Introduction by Thomas Jones, giving biography and history of political movements in Italy with which Mazzini was connected. 224.

The first essay has been specially translated for this edition by Miss Ella Noyes; the last appeared originally in the "Fortnightly Review," June 1870, by Miss L. Martineau; the remaining five are most of them translations by Thomas Okey in "Essays by Joseph Mazzini . . . edited with an introduction by Bolton King," London, 1894.

These essays represent the very antipodes of the Machiavellian principles, which they denounce as the wicked policies of a great but mistaken man. In them is preached the gospel of righteous government, republican in form and uplifting in moral tone. Nothing should be brought about in state or church by crafty wiliness, but everything should be governed by clear-sighted, uncorrupted judgment and justice, working for the unity and freedom of Italy. This freedom to be gained through education and honourable endeavour, not through neglect of duty and riotous socialism.

The honours in the great struggle of Italy for unity and freedom, political and spiritual, may be divided, giving that of the sword to Garibaldi, that of the brain to Cavour, but that of the soul to Mazzini. "Unselfish, tireless, heedless of personal comfort, with a heart soft as a child's, with a colossal belief in his divine mission, this 'pestiferous conspirator' displayed to the subjects of the Pope a spiritual grandeur the like of which had rarely if ever been seen in a Vicar of Christ through all the ages of Roman Christendom."

MEMORIALS OF CANTERBURY. Stanley, A. P. 89.

Merivale, Charles. 1808-93.

History of Rome to the Reign of Trajan. 1863. Edited, with Introduction and notes, by Oliphant Smeaton. 433.

The present edition of the "History of Rome" is the result of an attempt to give in a continuous narrative a conspectus of Roman history by dovetailing into each other the well-known history by Dean Merivale and the monumental work of Edward Gibbon. Merivale's story has been followed down to the reign of Trajan, where Gibbon begins his "Survey of the Decline and Fall of the Roman Empire." The joint narrative covers the years from the founding of the city, 753 B.C., to the fall of the Roman Empire, 1453, and the events perhaps the most momentous in the world's long record in their bearing upon the development of humanity and the evolution of institutions.

The separate histories of the dual work have long been before the public, and have achieved fame. The advantage of welding them together is that both authors belong to the same philosophic school of history, and their work presents homogeneity of method, similarity of tone, and marked uniformity in conclusions. Merivale's history has won the praise of the best historians, has stood the test of criticism, and numerous editions are an eloquent testimony to a work which became a classic almost from its publication.

MEXICO. History.

Prescott, W. H. History of the Conquest of Mexico. 2 v.

MIDDLE AGES. History.

Villehardouin, Geoffrey de, and Joinville, Jean, Sire de. Memoirs of the Crusades. Translated by Sir Frank Marzials.

Mill, John Stuart. 1806-73.

Utilitarianism, 1860; Liberty, 1859; Considerations on Representative Government, 1861. Introduction by A. D. Lindsay. 482.

“ ‘Liberty’ and ‘Utilitarianism’ are summaries of Mill’s beliefs, appeals, almost sermons, in their inward fervour, addressed to the people, condensed and published in popular form.” The essence of Mill’s nature and influence is contained in these short but typical works.

“Liberty” was written as an essay in 1855. From his own account of it we learn that a year later, when in Rome and mounting the steps of the Capitol, he conceived the idea of making it a book. Assisted by his wife, he worked over it two years, revising, re-writing, criticising it. He finished his labours alone, and published it with a dedication to his dead wife as part author of the work inspired “by her all but unrivalled wisdom.” He considered none of his works so carefully composed or so painstakingly corrected. Planned as a philosophic text-book of a single truth, viz., “That self-protection is the sole end for which society is warranted in interfering with the liberty of action of the individual, he has composed a truly monumental manual of acute and impressive thoughts.”

“Utilitarianism,” an essay begun in 1854, recast and published in 1861-63. “It contains a wonderful amount of thought; it has had a great influence; and has met with incessant criticism and comment. It remains, after all deductions and corrections made, far the most ample and rational text-book of the principle of Greatest Happiness as the foundation of ethics. . . . If it had been wholly detached from the formulas and associations of Bentham . . . if it had been more purely Mill’s own work, and if he had gone on to define and expound his own doctrine of Happiness—perhaps if it had borne another title—it would have been the most important and effective piece Mill ever produced.”—FREDERIC HARRISON.

“Representative Government” may be termed a systematised statement of opinions already expounded in many casual articles and essays. In his preface to the work his real object is quite clearly stated. From various indications and recent debates on the Reform of Parliament it appeared that political parties had lost confidence in the creeds they professed, and neither provided a better. Thinking that a new, safe, and more comprehensive doctrine could be formed, he said: “When so many feel obscurely the want of such a doctrine, and so few even flatter themselves that they have attained it, any one may without presumption offer his own thoughts, and the best he knows of those of others able to contribute towards its formation.”

Miller, Hugh. 1802-56.

Old Red Sandstone; or, New Walks in an Old Field. Illustrated. 1841. 103.

The work of a self-made man of science and letters, who began life as a stone-mason and became a journalist. The first of the papers

composing this volume appeared in the "Witness," a journal of which he was editor; through it he immediately became famous; other papers followed; finally they were collected and reprinted in a single volume. The work unites scientific value with popular appeal and literary merit in a very unusual way. "There can be nothing more hopelessly unlitrary," says Saintsbury, "than to undervalue Hugh Miller." "Old Red Sandstone" most thoroughly represents his genius as master in his own field, though he wrote much thereafter which showed his faculties as a descriptive geologist and as a delightful topographer and Scots Itinerant.

Included in this edition are "Geological Papers" read before the Royal Physical Society of Edinburgh, of which he was president. The first is entitled "Geological Evidences in Favour of Revealed Religion." He was a Christian geologist equipped to meet the attacks of his "infidel fellow-worker" in the same field; but the present volume is practically untouched by these later theories.

Milman, Henry Hart. 1791-1868.

History of the Jews. 2 v. 1830. Introduction by Rev. Dr. Hartwell Jones. 377, 378.

Milman possessed in a high degree the historian's temper, together with intellectual sympathies which pre-eminently qualified him to deal with the idiosyncracies of the race. He was in a sense a forerunner of Higher Criticism in England. Dean Stanley said: "The 'History of the Jews' was the first decisive inroad of German theology into England, the first palpable indication that the Bible could be treated at once critically and reverently."

"By its candour, sympathy, and catholic appreciation of every estimable quality in every race or party that fell within its scope, it raised the standard of ecclesiastical history. . . . It contributed to break down the barriers of racial rancour and allay the spirit of bigotry. . . . By its picturesque style, its passionless flow, and its many brilliant passages, the 'History of the Jews' will command readers wherever the English language is spoken."—G. H. JONES.

MINOR ELIZABETHAN DRAMA. 2 v. Selected and introduced by Ashley Thorndyke. 491, 492.

CONTENTS: v. 1. Pre-Shakespearean Tragedies—Gorboduc, by Thomas Norton and Thomas Sackville; Arden of Feversham; David and Bethsabe, by George Peele; The Spanish Tragedy, by Thomas Kyd; Glossary. v. 2. Pre-Shakespearean Comedies—Ralph Roister Doister, by Nicholas Udall; Endimion, by John Lyly; Old Wives' Tale, by George Peele; Friar Bacon and Friar Bungay, by Robert Greene; James the Fourth, by Robert Greene; Glossary.

The four tragedies in volume one illustrate in part the various essays and the most important tendencies in the beginning of English tragedy. They indicate the way in which the field was prepared for Shakespeare, and their chief interest for us to-day is doubtless in their illustration of the conditions which he faced. They reveal themes, characters, stories, motives, stage effects, and traits of style which were examples and incentives for him; under their tutelage he served his apprenticeship in dramatic art.

"Gorboduc," the first English tragedy, was written in imitation of the examples of those of Italy and France. A story of a fratricide and resulting murders told in more of a narrative than a dramatic style, and jotted with long debates. "Arden of Feversham" is the earliest domestic tragedy. Its triumph lies in the portrait of Alice Arden,

who is only rivalled by Lady Macbeth. "The Spanish Tragedy," termed frequently a melodrama, presents the struggle of the human will against evil and destiny. "David and Bethsabe" contained little that was novel in dramatic art of the day, but was unique in its use of a Biblical story.

Volume two devoted to comedy "illustrates several of the varieties of comedies which appeared in the sixteenth century and prepared the way for the wonderful series of romantic comedies which Shakespeare created in utter defiance of classical model or precept." Professor Thorndyke points out four methods of performance influencing the development of comedy: First, the universities and schools acted plays in both Latin and English, and instructed companies of school children to give performances. Of this group "Ralph Roister Doister" is a type. Second, the court supported and encouraged drama and all plays adaptable to display and pageantry; "Endimion" is an example of this form. Third, children acting at school and at court led to organisation of regular companies of players at court and in public places; "The Old Wives' Tale," while not representing any particular species, illustrates the variety of ingredients which an Elizabethan playwright often combined for an afternoon's entertainment. Fourth, the adult men's companies grew in importance until, in 1576, two playhouses were built; of the large number of dramas and comedies written for this purpose "Friar Bacon and Friar Bungay" and "James IV." are important illustrations of the development of certain elements in romantic fiction and drama.

The quotations are from Professor Thorndyke's survey of pre-Shakespearean drama given in the introduction.

Milton, John. 1608-74.

Poetical Works. Introduction by W. H. D. Rouse. 384.

"As of Shakespeare, it may be said there can be only one Milton!" The fiery imagination and lofty ambition of this great Puritan poet, trained and disciplined by his indefatigable and reverencing study of the Greek and Latin classics, produced in English poetry an absolutely new thing; placing English prosody on a footing which it has maintained ever since. While his work in spiritual and poetic sense, especially in "Paradise Lost," is a "universe infused with mind, giving the same impression of irresistible and overwhelming force as the universe itself. His thoughts fill the imagination and transcend it, his rhythms fill the ears like the sound of the sea. Sense and intellect are filled and more than filled . . . He will justify the ways of God to man."

Neither popular prejudice nor critical fervour have in any way seriously affected the monument of fame which Milton, who sought not fame, raised to himself.

MIRACLE PLAYS. See *Everyman*, and *Eight Miracle Plays*. 381.

MIRROR OF PERFECTION. See *Francesco d'Assisi, Saint*. 485.

MODERN EGYPTIANS. Lane, E. W. 315.

MODERN PAINTERS. Ruskin, John. 208-212.

Montagu, Lady Mary Wortley. 1689-1762.

Letters from the Right Honourable Lady Mary Wortley Montagu, 1709 to 1762. 1767. Introduction by R. Brimley Johnson. 69.

Lively pictures of the manners in a picturesque age of English life, containing a unique series of impressions from foreign courts, of that

day, seldom visited and nowhere else so intimately described. In her own day, Lady Mary's letters were valued chiefly for their revelation of Turkish life; in fact these must always constitute her finest achievement. Her descriptions of other countries are only less interesting because less unique. Lady Mary was the wife of a popular ambassador, and this, added to her charm of strong personality, enabled her to see and hear many things of which the ordinary traveller or resident abroad knew—and knows—little or nothing. Originally written, for the most part, to her daughter or to very intimate friends, her letters are unusually detailed and frank. She was a keen observer, not superior to the love of gossip; with a quick appreciation of the telling features of a story or a situation, and an easy effective style.

Montaigne, Michel Eyquem de. 1533-92.

Essays. Translated by John Florio. 1603. 3 v. Glossary.

Introduction by A. R. Waller. 440-442.

It is not difficult to understand how these disconnected books of essays have been the favourite reading of men of discernment for three hundred years. They contain the thoughts of a man who, after a life of affairs, with a keen-edged mind, stored with the literature of the past, drew apart to consider the "works of man" and his vanity of effort. This he effected in great measure by study of himself. "It is myself I pourtray" is his statement, and he submitted himself to an examination which enables us to know him more intimately than we know any other writer. It has been said of him that he is a man's author, not a woman's; a tired man's, not a fresh man's, because he sees with disillusioned eyes, and comments and judges with the suspended judgment of one in whom the scepticism of age has succeeded the enthusiasm of youth.

The Florio translation was known to Shakespeare and formed a part of the library of Ben Jonson. It has, as no later translation, the spirit of Montaigne, despite the inaccuracies and inordinate flow of words.

MORAL DISCOURSES. Epictetus. 404.

More, Sir Thomas. 1480-1535.

Utopia, 1516; and the Dialogue of Comfort, 1534; with a glossary. Biographical and critical Introduction by the late Judge O'Hagan; one of his finest essays, and here for the first time reprinted from the Dublin University Magazine, 1867. 461.

Written at a time which formed a contrasting background, because of the political darkness in England, and the threatenings of war from the East, this fanciful romance of ideal conditions, political, social, and economic, instantly drew and held the attention of all people. Its intrinsic merit as a literary masterpiece called forth unbounded praise from all critics of worth and note. Its reality of imagery made many mistake this ideal of a complete commonwealth in a newly discovered island for actually existing conditions; and learned men wished missionaries sent to preach Christ's gospel to the people with whose manners they were so well pleased. Its philosophical discrimination, familiarity with principles of government, knowledge of springs of human action, keen observation of men and manners, and felicity of expression, placed it far in advance of the times in speculations as to remedies for social, political, and religious troubles. Throughout it is

pervaded with the play of quiet, sedate, almost serious wit and humour, which makes it hover on the confines of jest and earnest; while in spirit it is a great "triumph of altruism over egoism," such as was exemplified in the gentle, strong, gracious, but unyielding-to-wrong character of Sir Thomas More.

In this same volume is included "A Dyalogue of Comferte agaynste Tribulacyon made in the yere of our Lorde, 1534, by Sir Thomas More, Knyghte, while he was prisoner in the Tower of London." The dialogue is between one Vincent and his uncle, Anthony, to whom he comes for counsel in living in troublous times when the world seems to give nothing but tribulation in every form possible. The advice which the old man, about to pass from this life, gives to the young man entering upon it, is such as would fit him to subdue all conflicts of the spirit, and to encounter all material hardships in war and council, victory or defeat. The whole work is strong with the stern, unrelenting religious faith and righteous morals for the which Sir Thomas became a martyr in the unsettled times of Henry VIII. But it also breathes the tender love and gentle regard for all men which made this great knight a true one and worshipped by all who knew him.

MORE, Sir THOMAS. See Manning, A. A. Household of Sir Thomas More, *under* Fiction. 19.

Morris, William. 1834-96.

Early Romances of William Morris, in prose and verse. 1858- Introduction by Alfred Noyes. 261.

The first part of this work, "Defence of Guenevere and Other Poems," was dedicated to Rossetti; once neglected, it has now become famous, and was almost as much a herald of the second school of Victorian poetry as Tennyson's early work was of the first. Nor did he, perhaps, ever surpass it in poetic tone. The quaintness and mediævalism are somewhat aggressive, but the charm both of picture and music was astonishing, and after many years "The Blue Closet," "The Wind," and other pieces remain alone in a poetic country friendly to, but independent of, the domain of the Rossettis—"a country lit with lunar rainbows and ringing with fairy song."

Prose Romances: Story of the Unknown Church; Lindenberg Pool; A Dream; Gertha's Lovers; Svend and his Brethren; The Hollow Land; Golden Wings; Frank's Sealed Letter.

These short romances appeared in the "Oxford and Cambridge Magazine," 1856, in the preparation of which Morris took a prominent part, and to which he was also the largest contributor. The work signalled him at once as a man of extraordinary talents and a brilliant future was predicted for him. Even so they remained buried for years, forgotten in the glory of his greater works, but "these wonderful prose fantasies, these strangely coloured and magical dreams," as Mr. Lang calls them, shall endure as long as the English tongue is spoken.

"Gertha's Lovers" and the "Hollow Land" are spoken of as the best.

MORTE D'ARTHUR. 2 v. Malory, Sir Thomas. 45, 46.

MOTION OF THE HEART AND BLOOD. Harvey, William. 262.

Motley, John Lothrop. 1814-77.

Rise of the Dutch Republic; a history. 3 v. 1856. 86-88.

It scored an immediate success, attested by large sales in England and America; by universal plaudits, and prompt translation into Dutch, German, French, and Russian.

The work is renowned for its scholarly qualities and for its vivid colouring. It is interesting as a history of a people and especially as a biography of William the Silent, whose story excites keen interest to the end. Opening with a description of the country and the inhabitants of the Netherlands, tracing the expansion of the municipal power, the history proper covers the time between the abdication of Charles V. and the murder of William of Orange. The struggle for political freedom is narrated with spirit and detail. As a whole it is a faithful and striking picture of an heroic people.

MOUNTAINEERING IN 1861. Tyndall, John. *See his* **Glaciers of the Alps.** 98.

MULOCK, D. M. *See* Craik, Mrs. D. M. M.

Napoleon I., Emperor of the French. 1769-1821.

Lockhart, John Gibson. 1794-1854. **History of Napoleon Buonaparte.** 1829. 3.

As a biography, as a writing of history, as an example of historic style, Lockhart's comparatively modest essay must be called a better performance than Scott's. He is neither an idolater nor a decier and blasphemer. His work has the value of one written by a genuine man of letters, who was a born biographer, and of one written while the world-commotion of Napoleon was a matter of personal report. It is clear in its record and very direct. The comparative brevity is a gain, since he has to tell how, in brief space, "the lean hungry conqueror swells into the sovereign, and then into the sovereign of sovereigns," as Lord Rosebery puts it.

NATURALIST ON THE RIVER AMAZONS. Bates, H. W. 446.

NATURAL HISTORY OF SELBORNE. White, Gilbert. 48.

NATURE; AND OTHER ESSAYS. Emerson, R. W. *See his* **Conduct of Life.** 322.

Nelson, Admiral Horatio Nelson, 1st Viscount. 1758-1805.

Southey, Robert. 1774-1843. **Life of Horatio, Lord Nelson.** 1813. 52.

An instance of a fine book which grew out of an article. This "peerless model of short biographies," as Dr. Richard Garnett calls it, developed from a "small sketch" contributed to the "Quarterly Review." As a picture it is a masterpiece, and first came out two years before Waterloo, an auspicious time for an heroic cartoon to be published in England. In his style Southey adhered to the tradition of the eighteenth century; but he has always the much-talked-of and indefinable quality of "purity." "He is, in short, the Addison, and far more than the Addison, of the early nineteenth century; and it is a distinct misfortune that more of its writers have not given their days and nights to the reading of him," is Professor Saintsbury's dictum.

NEW THEORY OF VISION. Berkeley, George, Bishop of Cloyne. 483.

NIBELUNGENLIED.

Fall of the Nibelungs. Translated by Margaret Armour
(Mrs. W. B. Macdougall). 312.

The introduction gives a sketch of the "Nibelungenlied" in its relation to German history and literature; also an account of the different versions of the legends in both mythological and historical form.

The re-discovery of the "Nibelungenlied" was the means of resurrecting Germany, through inspiring the German people with pride in their ancient glory and the valour of the old-time heroes. "Locked up in its Gothic strong-house lay this rude epic of the Northern folk," and with its coming to light came inspiration to people, poet, artist, and musician, while the stories in whatever form presented have been a source of greatest delight to readers or listeners in all lands. From the oldest version found in the two Eddas and the Volsunga saga down to their best known embodiment in the operas of Wagner, the names of Siegfried, Kriemhild, Brunhild, Gunther, and all the other heroic figures have been able upon mention to stay the attention and rouse the immediate interest of all who know anything of the wonderful tales—from the child with his book of legends to the student with his interpretative philosophy.

In reference to the particular value of this translation the late Francis Thompson said: "Save by a heaven-born poet, who should perform on the Teuton epic the miracle which Edward Fitzgerald performed on Omar Khayyam, the 'Nibelungenlied' could only be represented for Englishmen in prose—such Biblical prose as that into which Mr. Andrew Lang and his coadjutor rendered Homer. This thing has been done for us at last. A woman, Miss Margaret Armour, is the translator . . . this woman has made better work of it than most men could do—an English narrative which holds you and strikes sparks along your blood . . . I have exulted over genius, authentic genius, brought home to me in my mother tongue."

NICHOLLS, Mrs. C. B. *See* Brontë, Charlotte.

NILE, DISCOVERY OF THE SOURCE OF THE. Speke, J. H. 50.

NOBLE NUMBERS. Herrick, Robert. *See his* Hesperides; and
Noble Numbers. 310.

NORMAN CONQUEST. 2 v. Thierry, Augustine. 198, 199.

NOTES ON THE CONSTRUCTION OF SHEEPFOLDS. Ruskin, John.
See his Time and Tide. 450.

NOVELISTS, LIVES OF THE. Scott, Sir Walter. 331.

ODYSSEY. *See* Homer.

OLD RED SANDSTONE. Miller, Hugh. 103.

OLD WIVES' TALE. Peele, George. *See* Minor Elizabethan
Drama, v 2. 492.

ON THE STUDY OF CELTIC LITERATURE; AND OTHER ESSAYS.
Arnold, Matthew. 458.

ORATORY. American.

Lincoln, Abraham. Speeches and Letters.

ORATORY. English.

- Bright, John. Selected Speeches on Public Questions.
 Burke, Edmund. Speeches and Letters on American Affairs.
 Macaulay, T. B. Speeches on Politics and Literature.
 Pitt, William. Orations on the French War to the Peace
 of Amiens.

Outram, Sir James. 1803-63.

- Trotter, Capt. Lionel James, 1827- The Bayard of India;
 Life of General Sir James Outram. 1903. 396.

The present work sums up, in a characteristically direct and very lucid form, the complicated record of Outram, carrying it through some of the most vital passages in the history of India during the last century. Captain Trotter writes from first-hand experience of the life there; and his book is the first of a series of contemplated biographies, and books of travel, by which it is hoped in the end to form an Indian shelf or section of "Everyman's Library."

"From the day when 'The little general' speared his first boar in the jungles of Western India, to the last hours of hard office work as a leading member of the Calcutta Council, our Indian Bayard won alike the confidence and the love of all who served with or under him by sheer force of that personal magnetism which springs from lofty impulses guided and sustained by generous disregard of self. His piety was deep, if unobtrusive; and a heart more loyal, in every sense of the word—loyal to his country, his official chiefs, his family, friends and comrades of every degree, and not least of all to his own manly, upright self—never beat, I think, in human breast."—L. J. TROTTER.

PAINTING. *See Art.***Palgrave, Francis Turner.** 1788-1861.

- The Golden Treasury of English Lyrics. 1861. 96.

Two hundred and eighty-eight selections from the English poets, including all real things as joy and sorrow and beauty, making "The Golden Treasury of English Lyric Poetry" one of the most precious books in the world. "Rather than any other anthology of English verse, it has been accepted for what it is, a sort of canon as it were of English poetry within which nothing of doubtful quality or achievement is to be found, a perfect chaplet of beautiful verses."

The choice for this collection was in a large measure due to Tennyson, to whom Palgrave submitted his selections and with whom the inclusion of almost every item was debated.

Park, Mungo. 1771-1806(?).

- Travels. 1799-1806. 205.

Mungo Park's name is among the first on the roll of African explorers and martyrs to the cause of geographical discovery. Under the auspices of the "African Association," to which he offered his services, Park discovered the Niger, and was so far successful in opening up new country and helping to fill in the then almost blank map of Africa, that the Government sent him on a second expedition to penetrate to the cities of splendour and wealth which the natives had led him to believe were in the interior. On this second expedition, starting out for the Niger with fifty-three men, Park met with direst

disaster from disease in his ranks, and finally from murderous opposition of the savages; and was himself lost in the cataracts of the great river.

The information gained concerning the very earliest conditions of exploration, and the region explored, is great and of much value, while the excitement of adventure holds the reader in anxious suspense throughout.

The unaffected style and simple narration increased the popularity of the much-read book. It was translated into French and German the year after publication, and subsequently into most European languages; and it has been through a great number of editions.

Parkman, Francis. 1823-93.

Conspiracy of Pontiac; and the Indian War after the Conquest of Canada. 2 v. Maps. 1851. Introduction, biographical and critical, by Thomas Seccombe. 302, 303.

A work of such simple, straightforward style and narrative interest that it delights the younger readers; of such painstaking accuracy in detail and in development of cause and effect that it brings all historians to an admiring stand; of such perfection of literary finish and richness of imagination that all men of letters never fail to praise it in highest appreciative terms; and of such monumental, untiring, unrelenting will to achieve in spite of the most serious physical suffering that all do reverence to the man.

Twenty editions of this work were issued in the first twenty-seven years of its existence. The story of the final great struggle of the American Indian against the encroaching Anglo-American power, it was a part of the series of historical narratives of the French and English in America which was the result of nearly forty years of labour and experience. The author had seen the native Indian in his home, learned his language, and studied his habits; he had also lived with Canadians of all kinds and classes. Moreover, for authentication of data he had made seven trips to Europe to search the French and English archives.

"Parkman's sweep has been a wide one, and many are the spots his wand has touched, from the cliffs of the Saguenay to the Texas coast, and from Acadia to the western slopes of the Rocky Mountains," writes John Fiske, who in a lecture in London in 1879 gave the first place by right among all American historians up to that date to Parkman.

PELOPONNESIAN WAR. Thucydides. 455.

Pepys, Samuel. 1633-1703.

Diary of Samuel Pepys, F.R.S., secretary to the Admiralty in the reigns of Charles II. and James II. The diary deciphered by the Rev. J. Smith, A.M., from the original shorthand MS. in the Pepysian Library; with notes by Richard, Lord Braybrooke. 2 v. 53, 54.

This "world-famous *étude intime*" forms a strong contrast to the studious and respectable diary of a great contemporary and friend of Pepys, John Evelyn, the devout churchman and high-souled cavalier. In the amazing blindness to the humour in his writings, to be enjoyed at his own expense by readers, the author ranks not a jot behind Boswell; so that in Pepy's "Diary" and Boswell's "Johnson" are

two unique books the like of which the world has not to show among all its innumerable biographies and autobiographies.

R. L. Stevenson believed that the author had hopes of immortality in some distant deciphering of his MS.; on the other hand, Sir Leslie Stephen says there was no thought of publication as a diary. The fact remains, however, that Pepys took great care to have his work preserved, and posterity is grateful for a record displaying a most amusing personality. A man insatiable of scandal, petty pleasures, and frivolities of dress, intensely selfish, the arrantest of snobs, constantly jealous and petty in every way, we never dislike Pepys, and seldom despise him, because he is intensely human and intensely sensitive to impressions which he expresses as no one else can. In this frank recital of the daily events of this life of business man, politician, naval administrator, and libertine, we gain a most exact picture of the conditions of government and society of that time.

Percy, Thomas, Bishop of Dromore. 1729-1811.

Percy's Reliques of Ancient English Poetry. 1765. Includes author's preface as given in the first edition, also the "Essay on the Ancient Minstrels in England" with notes from the same edition; and a glossary. 2 v. 148, 149.

The arrangement is such as to show the gradual improvements of the English language and poetry from the earliest ages down to the present. A few modern attempts of the same kind of writing are included; the longer narratives are relieved by bits of lyric verse; some old Scottish ballads are given; and also occasional selections from the higher class of poets of the same time as the minstrels. At the beginning of each ballad is an account of its origin in legend or history.

The collection, based upon a manuscript written about the middle of the seventeenth century, but containing compositions of all dates from before Chaucer to the reign of Charles I., was the most important factor in the revival of ballad literature which took place during the first half of the eighteenth century; while for later times it has been an unending source of delight to the lover of the days of romance, and an inspiration to the writer of tales and novels dealing with the deeds therein recorded.

"The first time I could scrape a few shillings together, I bought unto myself a copy of these beloved volumes; nor do I believe I ever read a book half so frequently or with half the enthusiasm."—SIR WALTER SCOTT.

PERSIANS, THE. Æschylus. *See his Lyrical Dramas.* 62.

PERU. History.

Prescott, W. H. *History of the Conquest of Peru.*

PHILOSOPHY.

Aurelius Antoninus, Marcus. *Golden Book.* Translated by Meric Casaubon.

Berkeley, George, Bishop of Cloyne. *New Theory of Vision and Other Select Philosophical Writings.*

Browne, Sir Thomas. *Religio Medici.*

Epictetus. *Moral Discourses.* Translated by Elizabeth Carter.

Mill, J. S. Utilitarianism.

Spinoza, Benedict de. Ethics; and De Intellectus Emendatione. Translated by A. J. Boyle.

PICTURE GALLERIES; THEIR FUNCTION AND FORMATION.

Ruskin, John. *See his* Time and Tide. 450.

PICTURES FROM ITALY. Dickens, Charles. *See his* American Notes; and Pictures from Italy. 290.

Pitt, William. 1759-1806.

Orations on the French War to the Peace of Amiens. 1793-1801. 145:

During the period covered by the speeches, Pitt was the most powerful and sanguine of War Ministers; but his power did not lie in ability to administrate the affairs under his control; indeed nothing but calamity seemed to follow his schemes. His strength lay in his empire, Parliament, which he was able to persuade to such a degree that Macaulay called him "the spoiled child of the House of Commons;" but which he also carried safely through a most dismay-ing period by his inextinguishable hope and lofty resolution.

"To Pitt's speeches nothing seemed wanting, yet there was no redundancy. He seemed as by intuition to hit the precise point, where, having attained his object so far as eloquence could effect it, he sat down."

Lord Rosebery likens Pitt to Gladstone "in those rolling and interminable sentences, which come thundering in mighty succession, like the Atlantic waves on the Biscayan coast—sentences which other men have neither the understanding to form nor the vigour to utter."

Plato. 429(?)–347 B.C.

Dialogues and Discourses. 2 v. Introductions by A. D. Lindsay. V. 2 includes Socratic Discourses by Xenophon. 456, 457.

CONTENTS: v. 1. Ion and Symposium, translated by Percy Bysshe Shelley, 1840; The Meno, translated by Floyer Sydenham, 1773; Phædo, translated by Henry Cary, 1848; Phædrus, translated by J. Wright, 1848. v. 2. Xenophon's Memorabilia, translated by Rev. J. S. Watson, 1848, 1904 edited for Temple Classics; Apology or Defence of Socrates, translated by Sarah Fielding, 1762; Symposium, or Banquet, translated by James Welwood, M.D., 1710. Plato's Lysis; Protagoras, translated by J. Wright, 1848; Euthyphro; Apology; Crito, translated by Miss F. M. Stawell, 1904 in Temple Greek and Latin classics.

The five dialogues in the first volume bear on the subject of poetic inspiration; they have been brought together because they all throw some light on a special side of Plato's teaching, his doctrine of the place and importance of intuition or inspiration. The introduction briefly discusses each dialogue in its relation to the general scheme of philosophy presented. It also considers in a manner interesting to the general reader as well as the student the faith of Plato the poet in contrast with Plato the philosopher as found in these dialogues; so that the reading of the translated text becomes doubly interesting as the recorded writing of an ancient philosopher who has influenced the thought and literature of succeeding time, and as a prolonged debate

really voicing the struggle between philosophy and art taking place in Plato's mind.

The second volume becomes almost a biography of Socrates; it is representative of the great amount of literature formed by and centring about one life. The discourses by Plato are not only Socratic in form, but are so filled with the teachings of that great man that it is almost impossible to distinguish between the independent Platonic and Socratic philosophies. The Xenophon discourses have been said to partake of the nature of a "Boswell's Johnson," being an appreciation by a man of action in contrast to that of a man of genius with a spirit akin to Socrates, as was Plato. The introduction forms a most important preparation for the dialogues by putting us in touch with the men and the theories concerning them.

Republic of Plato, in ten books. Translated from the Greek by Harry Spens. 1763. Introduction by Richard Garnett, giving comparative passages from various translators as well as a short appreciative criticism of Plato. 64.

This translation stands the first in English, and was at the time of its writing a courageous undertaking, which was carried out with greatest diligence by a man of broad if not original mind. The book deserves a much better fate than has been accorded to it, and is well worth perusal, quite as much because of its representative eighteenth-century elegance of diction as for its presenting to the world in translation an epoch-making book.

The shipwreck of state and the atrocities of government during Plato's youth caused him to produce in thought and write down for all ages the principles for the "Ideal State." Whether or no it will ever be realised any more than More's "Utopia" or Howell's "Through the Eye of the Needle," it still remains a source for meditation for all philosophical statesmen, and even social reformers.

Plutarchus. *c.* 46-*c.* 125 A.D.

Lives: the Dryden Plutarch, revised by Arthur Hugh Clough. 1864. 3 v. 407-409.

The present translation is a revision of that published at the end of the seventeenth century with a life of Plutarch by Dryden.

Until the end of time these "Lives" will continue to be the best remembered stories of the lives of great Romans. Nowhere else does the school-child find the similar fascination of stirring events, of the spectacle of fierce wars, of glorious and inglorious defeats, and triumphant processions. Plutarch will always be considered as an instructive and faithful biographer of the great men of Greece and Rome according to the historical tradition of his age. The distinguishing qualities which appeal to the lover of history, whether old or young, are passion for anecdote, a preference for biographic rather than political or historical facts, a fondness for moralising, an intense love of fair-dealing, and the triumph of generosity.

POETRY. American.

Longfellow, H. W. Poems.

POETRY. English.

Arnold, Matthew. Poems.

Browning, Robert. Poems and Plays. 2 v.

Burns, Robert. Poems and Songs.

- Byron, G. N. B., Lord. Poems and Plays. 3 v.
- Chaucer, Geoffrey. Canterbury Tales.
- Coleridge, S. T. Golden Book.
- Goldsmith, Oliver. Poems and Plays.
- Herbert, George. The Temple; and A Priest to the Temple.
- Herrick, Robert. Hesperides; and Noble Numbers.
- Keats, John. Poems.
- Macaulay, T. B. Lays of Ancient Rome *in his* Miscellaneous Essays and Lays of Ancient Rome.
- Milton, John. Poetical Works.
- Morris, William. Early Romances in Prose and Verse.
- Palgrave, F. T. Golden Treasury.
- Percy, Thomas. Reliques of Ancient English Poetry.
- Proctor, A. A. Legends and Lyrics, and other poems.
- Shelley, P. B. Poetical Works. 2 v.
- Spenser, Edmund. Faerie Queene. 2 v.
- Tennyson, Alfred, Lord Tennyson, 1st Baron. Poems. 1830-63.
- Wordsworth, William. Shorter and Longer Poems.

POETRY. Finnish.

- Kalevala. Kalevala, the Land of Heroes. 2 v. Translated by W. F. Kirby.

POETRY. Italian.

- Dante Alighieri. Divine Comedy. Translated by Rev. H. F. Cary.

POLITICAL SCIENCE.

- Machiavelli, Nicolo. The Prince. Translated by W. K. Marriott.
- Mazzini, Joseph. Duties of Man; and other essays.
- Mill, J. S. Utilitarianism; Liberty; Representative Government.
- More, Sir Thomas. Utopia.
- Ruskin, John.
Crown of Wild Olive.
Time and Tide.
Unto This Last.
- Smith, Adam. Wealth of Nations. 2 v.

Polo, Marco. 1254-1324.

Travels of Marco Polo, The Venetian. Introduction by John Masfield. 306.

Marco Polo was so little credited in his day that the map of Asia was not modified by his discoveries until fifty years after his death. But now, after the lapse of six centuries, his work remains the chief authority for parts of Central Asia and of the vast Chinese Empire. To the geographer, to the historian, and to the student of Asiatic life, the book of "Marco Polo" will always be most valuable; and "it may be that the Western mind will turn to 'Marco Polo' for a conception of Asia long after 'Cathay' has become an American colony."

The East was a dream of splendour and magnificence, an undiscovered region from which came silks and jewels and precious ointments brought by caravans, at great cost, over countless miles of treacherous country. All these lands, mysteries, and splendours, Marco Polo was the first European to see. He saw them more fully than any man since has seen them; and he has transmitted his experiences to us in all the charm of the romance with which they were, to him, surrounded; not as the discoverer of a land of social possibility, but as the portrayer of an Earthly Paradise, the picture of which has been the delight of all succeeding generations.

PRAYER. See Book of Common Prayer. 448.

PRE-RAPHAELITISM. Ruskin, John. 218.

Prescott, William Hickling. 1796-1859.

History of the Conquest of Mexico. 2 v. 1843. Introduction by Thomas Seecombe. Includes map of Ancient Mexico. 397, 398.

It has been thought that Prescott's style reached its happiest development in this work.

Five thousand copies were sold in America alone by the end of April 1844; a second edition was issued in England early in May; another edition was disposed of in Paris; and several translations were made—three into Castilian alone. The judicious Hallam, Milman, Tytler, Rogers, and other pundits gave it the solemn meed of their approval. As in all such cases, recent research throws a different light on much of the material; but the freshness and freedom of his descriptions, especially of scenery, battles, and marches, demand the greatest admiration, as also his rich, free, animated, graceful style. The general verdict was, and has remained to this day, that it reads like a romance.—*From the Introduction.*

History of the Conquest of Peru. 1847. Introduction by Thomas Seecombe. 301.

English critics were amazed at such erudite and accomplished work from America. "Hallam, Milman, Elphinstone, Sismondi, De Tocqueville, Southey, and the united wisdom of Holland House gave their gracious imprimatur to the work; learned societies rained memberships upon the historian; and Sydney Smith promised him a Caspian Sea of soup if only he would come over." Even now, when archæology and modern scientific history have done much to undermine his historical value, he is every year read with delight by thousands of entranced admirers. His interests were pictorial and literary; as pageants of narrative description and recitals of romantic

historical tragedies his works can have few equals; and in his stately pages the large communal houses are enchanted palaces still.

When it is considered that these monuments of prodigious labour were accomplished under the same physical disability in sight as Parkman and Thierry, the achievement of being worthy of high place for so great a period is to be marvelled.

PRIEST TO THE TEMPLE. Herbert, George. *See his Temple; and A Priest to the Temple.* 309.

PRINCE, THE. Machiavelli, Nicolo. 280.

PRINCIPLES OF HUMAN KNOWLEDGE. Berkeley, George, Bishop of Cloyne. *See his New Theory of Vision.* 483.

Procter, Adelaide Anne. 1825-64.

Legends and Lyrics, and other poems. 1858-. 150.

The eldest daughter of "Barry Cornwall," her surroundings were such as would develop her intellectual temper. Her first poems were printed when she was eighteen years of age; later she wrote under a pseudonym for "Household Words," because she did not wish to incur partiality from Dickens, her father's friend. She was a most active worker for the social, educational, and economic uplift of her fellow-women. "Victoria Regia," a collection of poems, was set up by women composers, and her "Chaplet of Verses" was published in aid of a Night Refuge. She entered the Church of Rome, 1851.

There were nine editions of each series of her works issued in seven years, and the present demand, said Coventry Patmore, is far in excess of any living poet except Tennyson.

The poems are spontaneous productions of a sweet, wholesome nature, designed solely to brighten the lives of ordinary people.

"It is like telling one's beads, or reading a prayer-book, to turn over her pages, so pure and unselfish a spirit of faith, hope, and charity pervades and hallows them."—E. C. STEDMAN.

PROFESSOR AT THE BREAKFAST TABLE. Holmes, O. W. 67.

PROMETHEUS BOUND. Æschylus. *See his Lyrical Dramas.* 62.

Prothero, Rowland E.

The Psalms in Human Life. 1903. Includes a detailed appendix of principal authorities; also one giving historical instances of the use of the Psalter arranged under Psalms to which they refer. 315c.

The arrangement of this work is chronological from the early ages of Christianity through 1900, thus really giving a partial world history in connection with the citation of events and occasions when quotations from the Psalms were influential in controversy, inspiration, or command. Through the pages of this work we also gain much biographical knowledge of personalities that have moved mankind to momentous action; and catch glimpses of the sides of public characters hitherto unsuspected.

Over twenty-five years were spent in collecting the material for this work.

PSALMS IN HUMAN LIFE. Prothero, R. E. 315c.

RAB AND HIS FRIENDS, AND OTHER ESSAYS. Brown, John.
116.

RALPH ROISTER DOISTER. Udall, Nicholas. *See* Minor Elizabethan Drama, v. 2. 492.

Ramayana.

The Ramayana and the Mahabharata. Condensed into English verse by Romesh C. Dutt, with biographical sketch of translator by S. K. Ratcliffe. Bibliographies of the various editions and of works upon them are given. Glossary. 403.

The volume consists of condensed metrical versions of the ancient Indian epics by one of the most distinguished sons of modern India. The condensation is not attained by working over the old material into a new poem, but by selecting the chief events of each epic, translating them literally from the Sanskrit, and connecting the story by notes introductory to each section. The translator's epilogues give the historical origin and development of each epic together with an appreciation of its value and relation to the domestic, social, religious, and political life of the Hindus.

The "Mahabharata," based on the legends and traditions of a great historical war, is the "Iliad" of India. The "Ramayana," describing the wanderings and adventures of a prince banished from his country, has much in common with the "Odyssey." To know the Indian epics is to better understand the Indian people; for they are still a living tradition and a living faith, forming the basis of the moral instruction of a nation and a part of the lives of two hundred millions of people.

REFLECTIONS ON THE FRENCH REVOLUTION. Burke, Edmund.
460.

REIGN OF EDWARD VI. Froude, J. A. 375.

REIGN OF HENRY VIII. 3 v. Froude, J. A. 372-374.

REIGN OF MARY TUDOR. Froude, J. A. 477.

RELIGIO MEDICI. Browne, Sir Thomas. 92.

RELIGION.

Augustinus, Aurelius, Saint, Bishop of Hippo. Confessions. Translated by E. B. Pusey.

Bede. Ecclesiastical History of the English Nation.

Book of Common Prayer.

Browne, Sir Thomas. Religio Medici.

Butler, Joseph, Bishop of Durham. Analogy of Religion, Natural and Revealed.

Francesco d'Assisi, Saint. The Little Flowers.

Hooker, Rev. Richard. Of the Laws of Ecclesiastical Polity.

Koran. The Koran. Translated from Arabic by J. M. Rodwell.

- Latimer, Hugh. Sermons. 1 v.
- Law, William. Serious Call to a Devout and Holy Life.
- Maurice, Rev. F. D. Kingdom of Christ. 2 v.
- Prothero, R. E. The Psalms in Human Life.
- Ramayana. Ramayana and Mahabharata. Condensed into English verse by R. C. Dutt.
- Robertson, F. W. Sermons. 3 v.
- Ruskin, John. Notes on the Construction of Sheepfolds. *See his* Time and Tide.
- Seeley, Sir J. R. Ecce Homo.
- Stanley, A. R. Lectures on the History of the Eastern Church.
- Swedenborg, Emanuel. Heaven and Hell. Translated by M. F. Bayley.

RELIGION AND LIFE. Robertson, F. W. V. 1 of his Sermons. 37.

RELIQUES OF ANCIENT POETRY. 2 v. Percy, Thomas, Bishop of Dromore. 148, 149.

REMINISCENCES OF THE ENGLISH LAKE POETS. De Quincey, Thomas. 163.

REPRESENTATIVE GOVERNMENT. Mill, J. S. 482.

REPRESENTATIVE MEN. Emerson, R. W. *See his* English Traits. 279.

REPUBLIC OF PLATO. *See* Plato. 64.

Reynolds, Sir Joshua. 1723-92.

Fifteen Discourses Delivered in the Royal Academy. 1769-91. Introduction by L. March Phillips. 118.

Upon the founding of the Royal Academy in December 1768, Reynolds was elected the first president, "not merely because of his supremacy as a painter, but because his elegant delivery and urbane ease of manners recommended him as a perfect representative of his order." His friendship with Johnson and his intimate acquaintance with men like Burke, Garrick, Goldsmith, and Percy, gave him opportunity for intellectual intercourse with literary appreciation such as no other artist of his day enjoyed.

Reynold's theoretical religion in art which he preached to the students in these Discourses was ideal beauty of form as constituting the only possible really noble motive in art; at the same time he denounced the school which made colour of paramount importance. His practice and achievements quite contradicted his attitude towards the study of colour. But it is the simplicity and directness with which the primitive and fixed principles of art are treated which make the Discourses especially refreshing and valuable in this experimental age.

RISE OF THE DUTCH REPUBLIC. 3 v. Motley, J. L. 86-88.

RIVALS, THE. Sheridan, R. B. 95.

Robertson, Frederick William. 1816-53.

Sermons. 1855-. Arranged in 3 v., with Introduction, by Canon Barnett. 37-39.

CONTENTS: v. 1. Religion and Life. v. 2. Christian Doctrine. v. 3. Bible Subjects.

Robertson's sermons have stood the test of fifty years' use, they have gone through as many editions as a popular novel, they have been the frequent companions of men and women who are not generally found among sermon readers, and they are to-day nearly as modern and fresh as on the day they were first spoken. In an age of scientific unrest, philosophical experimenting, social upheavals, and all manner of creeds and "isms," there is a growing dislike of insincerity, a respect for honest thought, and a feeling of the necessity of a spiritual uplift in the consciousness of the presence of the Unknown. And in these sermons, "Europeans, Asiatics, Catholics and Protestants, Churchmen and Nonconformists, believers and sceptics, have all alike found help, because all have been able to say, 'Here is a man who knows what is in man.'"

ROME. History.

Gibbon, Edward. Decline and Fall of the Roman Empire. 6 v.

Merivale, Charles. History of Rome to the Reign of Trajan.

Ruskin, John. 1819-1900.

Cestus of Aglaia. *See his Crown of Wild Olive.* 323.

Crown of Wild Olive, 1866; and the Cestus of Aglaia, 1865-66. Introduction by Clifford Bax. 323.

CONTENTS: Work; Traffic; War.

The crown of wild olive is the reward of human work; not in gold and riches, but in honour and sweet rest, because of "free-heartedness, graciousness, undisturbed trust, requited love, the sight of the peace of others, and the ministry to their pain."

"Work" was delivered before the Working Men's Institute at Camberwell; in it he discusses the laws of class distinction among the industrious, the distinctions of high and low, lost and won:—

I. Between those who work and those who play.

II. Between those who produce the means of life and those who consume them.

III. Between those who work with the head and those who work with the hand.

IV. Between those who work wisely and those who work foolishly.

"Traffic," delivered in the Town Hall, Bradford, was given in response to a request that he should give some ideas concerning the best form of architecture for a new Exchange building. It was in fact as daring a sermon as ever prophet preached, in the picture which he gave them of an ideal "Temple to the Goddess of Getting-on." Much beneficial future influence developed from his showing that employers of labour might be true captains and kings, the leaders and helpers of their fellow-men, and that the function of commerce was not to prey upon society but to provide for it.

"War," delivered at the Royal Military Academy, Woolwich, upheld the theory that war when honourable and just brings out the

highest human faculties and stimulates the arts, as the ancient nations' histories have testified; but war carried on unjustly, and by means of herds of men driven to it by those desirous of greedy gain, should be decried and put an end to. To accomplish this is the task of the women of England.

"Cestus of Aglaia": papers running in the "Art Journal" 1865-66. Their purpose was to present "some laws for present practice of art in our schools, which may be admitted with a sufficient consent by leading artists." The chapters came to an end before the code was formulated, but they contained interesting—if rather free—criticism of current art, and many passages of lively wit and pretty description.

Ethics of the Dust. 1866. Introduction by Grace Rhys. Ten lectures to little housewives on the elements of crystallisation. 282.

CONTENTS: The Valley of Diamonds; The Pyramid Builders; The Crystal Life; The Crystal Orders; Crystal Virtues; Crystal Quarrels; Home Virtues; Crystal Caprice; Crystal Sorrows; The Crystal Rest.

Printed as an illustration of a method, the Kindergarten method carried many steps further. The experiment was worth making, and showed that play-lessons need not want depth or accuracy; but the important requirement is capacity on the part of the teacher.

In form it is a series of question-and-answer, round-the-hearth lessons, carried on at a girls' school at Winnington, where he was allowed to make all kinds of educational experiments.

A letter from Carlyle to Ruskin says: "Not for a long time have I read anything a tenth part so radiant with talent, ingenuity, lambent fire of all commendable kinds! Never was such a lecture on crystallography before, had there been nothing else in it—and there are all manner of things. In power of *expression* I pronounce it supreme; never did anybody who had *such* things to explain, explain them better."

As essays in the development of young girls the lessons are embodiments of his theories and religion as a teacher of the art of life.

Elements of Drawing, 1856; and Elements of Perspective, 1859; with illustrations of examples and geometric diagrams of problems. Introduction by A Student of Ruskin. 217.

Ruskin held "that everybody could learn drawing, that their eyes could be sharpened and their hands steadied, that they could be taught to appreciate the great works of nature and art, without wanting to make pictures to exhibit and sell them."

The topics here considered and made interesting to many more than those with a serious leaning toward art, are practice with point and brush; illustrations of the methods of Rembrandt's etching, Dürer's woodcut, and Turner's mezzotint with application to natural landscape; hints for sketching from nature; analysing of the laws of colour and composition, mainly to lead to appreciation rather than doing; and in the supplementary volume—the elements of perspective arranged for the use of schools, and intended to be read in connection with the first three books of Euclid.

"They form a model of method, a type of object lessons, of the greatest value to those who wish to substitute a more natural, and more truly educational, method for the old rigid learning by rote and routine."—W. G. COLLINGWOOD.

Modern Painters. 5 v. 1843-60. Original illustrations. Introduction by Lionel Cust. 208-212.

The gospel of the nineteenth century, the message of which, the author says, is to declare the perfectness and eternal beauty of the work of God, and to test all work of man by concurrence with or subjection to that perfectness.

Its origin lay in Ruskin's desire to defend Turner against the critics; and the title of the first volume, published when he was only twenty-three years of age, was "Modern Painters: Their Superiority in the Art of Landscape Painting to all the Ancient Masters, proved by examples of the True, the Beautiful, and the Intellectual; from the Works of Modern Artists, especially from those of J. M. W. Turner, Esq., R.A., by a graduate of Oxford."

It was seventeen years before the five volumes were complete; and during that time Ruskin had plunged into social reform and political economy, judging that to be his real field. However critics may differ on that point, his principles of art and the nature of the ideas conveyed by them, as embodied and expounded in these volumes, will stand the test of time; while the exquisite descriptive passages will ever remain the greatest joy to all readers.

Pre-Raphaelitism; Lectures on Architecture; Academy Notes, 1856-59; Notes on the Turner Gallery. Illustrated. Introduction by Laurence Binyon, including the History of the Pre-Raphaelite Movement. 218.

"Pre-Raphaelitism," of August 1851, was an apology for his conversion to this new school, and an attempt at reconciling his old and new principles. He showed that the same motives of sincerity impelled both Turner, his original god in art, and the Pre-Raphaelite Brethren. Although he was in no wise an influence upon the work of the Brotherhood, and merely took it upon himself to champion the young artists against scurrilous criticism, he felt that he was more or less responsible for the original motive of the movement through his strong advocacy of "return to nature."

"Lectures on architecture and painting delivered at Edinburgh in November 1853, with illustrations drawn by the author," constitute a plea for Gothic architecture and its revival; an explanation of the position which Turner's work holds with respect to the landscape of other periods, also of the general condition and prospects of the landscape art of the present day; and a treatment of Pre-Raphaelitism in its affinity with the spirit of the mediæval artists who built and carved the great cathedrals.

"Academy Notes" were published originally in response to requests from friends to mark those pictures in the exhibitions of the year which appeared to Ruskin most interesting, either in their good qualities or their failures; they were continued yearly from 1856-59.

"Notes on the Turner Gallery at Marlborough House, 1856-57," are arranged with reference to four periods, during each of which the painter wrought with a different aim or with different powers.

Sesame and Lilies, 1864; Two Paths, 1858-59. illustrated by the author; King of the Golden River; or, the Black Brothers, 1851, illustrated by Richard Doyle, the famous cartoonist of Punch, the present cover of which was originated by him. His humorous designs were popular in

Pictures of English Manners and Customs in the Cornhill Magazine, and he was an illustrator of Thackeray, Dickens, and Hunt. Introduction by Sir Oliver Lodge. 219.

"Sesame and Lilies" has become Ruskin's most popular work. In it we hear the echo of Carlyle's talk in insistence on the value of books and free public libraries.

"Sesame" is a lecture on reading and the right use of books. Through the volumes of the kings and prophets of all ages the reader may come into communion with the best thought of all time, provided he brings with him the sesame of an intelligent and sympathetic mind. The lecture includes a discourse on the value of precision in the use of words and the knowledge of one's language which constitutes the real culture; and it closes with a bewailment of the social and economic conditions in England.

"Lilies" is a lecture on the ideal of womanhood and on the vital education of girls. Woman should be the guiding influence in all life of the home and of the state; she should see that her country is kept beautiful, and that the children in it are given a fair chance; she should exercise her power in causing unnecessary war to cease; and all this influence is to be exercised in natural and peaceful ways as the true function of the lady amid the rough-and-tumble activities of men.

"The Two Paths" is a collection of lectures on art and its application to decoration and manufacture. Strong emphasis is laid upon the importance of following Organic Form in all the constructive arts. Art is not for the select few, but for all, and should be made by the people for the people in application to all homely and everyday uses.

"The King of the Golden River" is the only attempt at fairy-tale writing which Ruskin ever made, and it is held by some to be one of the best fairy-tales ever written. It is a beautiful allegory of a Paradise lost by selfishness and regained by love. The restoration of wealth to the Treasure Valley by restoring the fertility of its soil instead of by mining operations is entirely in harmony with Ruskin's doctrine of material increase dependent upon the cultivation of the soil.

Seven Lamps of Architecture, with original illustrations by the author. 1849. Introduction by Selwyn Image. 207.

CONTENTS: The Lamp of Sacrifice; The Lamp of Truth; The Lamp of Power; The Lamp of Beauty; the Lamp of Life; The Lamp of Memory; The Lamp of Obedience.

Ruskin looks upon architecture "as the revealing medium or lamp through which flames a people's passions; the embodiment of their polity, life, history, and religious faith in temple and palace, mart and home." The lamp of Sacrifice represents the earliest symbolic religion in which the best and costliest was put into the house of God that the sacrifice might be acceptable; the lamp of Truth illustrates the sincerity of worship illustrated in the sacred architecture, wherein no false, cheap, or machine-made material was permitted to find its way; "the lamps of Power and Beauty were the expressions of seriousness, in sympathy with human pain, and of pleasure, in sympathy with Divine law made visible in nature;" the lamp of Life is originality, which dies with formal imitation or soulless mechanism; the lamp of Memory represents reverence for the past; and the lamp of Obedience demands conformity to laws in architecture as strict,

minute, and authoritative as the laws which regulate religion, polity, and social relations.

"A great style," he maintained, "could only spring up as the unconscious expression of national character and circumstances, developing out of the received inheritance of the traditional school."

Stones of Venice. 3 v. 1851-53. With original illustrations.

Introduction by L. March Phillips. 213-215.

Some of the finest engravers who ever handled the tools of their art were engaged for the illustrations.

The account of the ancient architecture of Venice is concluded with the second volume; the third volume embraces the Early, the Roman, and the Grotesque Renaissance.

The indices are Personal, Local, Topical, and Venetian. "In the fourth, called the Venetian index, I have named every building of importance in the city of Venice itself, or near it; supplying for the convenience of the traveller, short notices of those to which I have had no occasion to allude in the text of the work; and making the whole as complete a guide as I could, with such added directions as I should have given to any private friend visiting the city."

A monument of most painstaking accuracy in observation and in historical research; not, however, failing in interest to the general reader, to whom Ruskin wished to appeal above all others, because he wished to inculcate highest principles and deepest appreciation of art in the people themselves, so that the architecture of the nation might be honourably representative. Therefore he took his illustrations from a city which should appeal to men of London, "as affording the richest existing examples of architecture raised by a mercantile community, for civil uses and domestic magnificence."

Though the accuracy and sanity of his æsthetic criticisms and definitions may be sharply questioned and overthrown, his real claim for immortality lies not therein, but depends upon the human interest and glow of human life which he pours into his subject, so often remaining technical and cold in other hands.

Time and Tide, 1867; Notes on the Construction of Sheepfolds, 1851; Lecture to the Cambridge School of Art, 1858; Picture Galleries, Their Functions and Formation, 1857. Introduction by A Student of Ruskin. 450.

The series of letters published as "Time and Tide by Weare and Tyne" was addressed to Thomas Dixon, a working cork-cutter of Sunderland. He was one of those thoughtful, self-educated workingmen in whom as a class Mr. Ruskin had a deep interest; an interest which had given him a practical insight into their various capacities and aims, and a right to speak without fear or favour upon the topic of better representation of the working classes under agitation at that time. "Time and Tide" is the statement of his social scheme condensed and in simple language. Criticising the popular ideals and the panaceas prescribed for the Body Politic, he proceeds to construct his own constitution, adopting and adapting from the Middle Ages their guild system, their chivalry, their church, and something of their feudal scheme.

The letters were of great interest to all classes; the first edition was immediately bought up, and a month later the second edition was issued.

"Cambridge School of Art": inaugural address delivered at Cambridge, 1858. The opening sentences of the address indicate at once the nature of it and the indirect bearing it has upon the problems of

the working-man: "I suppose the persons interested in establishing a school of art for working-men may in the main be divided into two classes; those who chiefly desire to make men themselves happier, wiser, and better, and those who desire to enable them to produce better and more valuable work." He urges the abandonment of all idea of reference to definite business, and the concentration of effort in teaching the operative, "whether mechanic, artificer, shopman, sailor, or ploughman, one and the same thing, namely, Sight." His conclusions are that art in England is to be encouraged not only by the establishment of schools, but by the delight of the people in art, and getting it to serve some serious work.

"Notes on the Construction of Sheepfolds" may be considered an amplification of his idea of a state church suggested in "Time and Tide," in a chapter entitled "Episcopacy and Dukedom." All sects and schisms would be harmonised in a church with officers salaried by the government, working in conjunction with, instead of opposed to it, or independent of it.

"Picture Galleries, their Functions and Formation": a collection of testimonies or rather opinions of Mr. Ruskin regarding art matters given before the National Gallery Site Commission, the Select Committee on Public Institutions, and the Royal Academy Commission.

Two Paths. *See his Sesame and Lilies.* 219.

Unto This Last, and other essays on art and political economy.
Introduction by Sir Oliver Lodge. 216.

CONTENTS: The Political Economy of Art, 1857; Unto this Last, 1862; Essays on Political Economy.

So long as the author stayed by his legitimate field of work in art the economists could let him pass and be amused at his theories; but when he came forward to attack the entire edifice of their science then he was "reprobated in a violent manner"—and for advancing ideas which now have in a great measure been realised or are under earnest discussion. "Unto This Last" first appeared in the form of essays in the "Cornhill Magazine." His friend Thackeray had to refuse to publish any more because of the great hue and cry which they raised. Nevertheless Ruskin considered them the best of anything he had ever uttered on any subject, because they dealt with the ultimate welfare of mankind. His object, he says, was "to leave this one great fact clearly stated: There is no Wealth but Life. Life including all its powers of love, of joy, of admiration." His whole plea is for the simple life, gained through the fundamental virtue of honesty—honesty in labour, in business, in disposal of riches.

His theories concerning the establishing of government training schools where should be taught lessons of hygiene and justice as well as of knowledge, and also the trades, and in connection therewith government workshops and manufactories, and government pensions for the aged labourers, have all in some form been tried and adopted as sane propositions if not at present practicable in his exact suggestions.

His influence will be lasting because the main principles which he laid down are essentially and permanently true.

SAINT AUGUSTINE. *See Augustinus Aurelius, Saint.* 200.

SAINT FRANCIS. *See Francesco d'Assisi.* 485.

SARTOR RESARTUS. Carlyle, Thomas. 278.

SATIRE AND HUMOUR.

Holmes, O. W.

Autocrat of the Breakfast Table.

Professor at the Breakfast Table.

Irving, Washington. Sketch Book

Swift, Jonathan. Tale of a Tub.

SCHOOL FOR SCANDAL. Sheridan, R. B. 95.

SCHREIBER, Lady C. E. (B.) GUEST. *See* Mabinogion. 97.

SCIENCE.

Bates, H. W. Naturalist on the River Amazons.

Darwin, Charles. Voyage on H.M.S. Beagle Round the World.

Galton, Francis. Inquiries into Human Faculty.

Harvey, William. Motion of the Heart and Blood.

Huxley, T. H.

Lectures and Lay Sermons.

Man's Place in Nature and other essays.

Miller, Hugh. Old Red Sandstone.

Ruskin, John. Ethics of the Dust.

Tyndall, John. Glaciers of the Alps; and Mountaineering.

White, Gilbert. Natural History of Selborne.

Scott, Sir Walter, Bart. 1771-1832.

Lives of the Novelists. 1821. Introduction by G. E. Saintsbury. 331.

CONTENTS: Samuel Richardson; Henry Fielding; Tobias Smollett; Richard Cumberland; Oliver Goldsmith; Samuel Johnson; Laurence Sterne; Horace Walpole; Clara Reeve; Mrs. Ann Radcliffe; Alain René Le Sage; Charles Johnstone; Robert Bage; Henry Mackenzie; Charlotte Smith; Miss Anna Seward; Daniel de Foe.

The index makes this volume of use for reference work.

Scott states that these biographies were "written for the purpose of serving as prefaces to a collection called Ballantyne's 'Novelist's Library,' a work undertaken by the late Mr. John Ballantyne . . . a person whom no one knew without being desirous to oblige him." Ballantyne, in his introduction to the collection, pays tribute to the unsigned articles by saying that "the high source from which he derives his literary aid will be at once recognised." The "Novelist's Library" failed as a business enterprise, but the preface biographies were collected and took their place among the author's "Prose Works."

This collection, while affording much material of importance concerning the individual novelists, becomes pre-eminently interesting because it is the critical work of a world master in the same field,

absolutely free from vanity or egotism of any kind, thus ensuring sound and broad-minded criticism.

"Good nature never hurt a critic, though ill nature has spoilt many a one: and though Scott was not a 'stop-watch' critic, though he has the full romantic largeness and readiness to judge by the result and the artist's purpose, not by preconceived and pre-promulgated rules, his opinions on most critical subjects were singularly sound, and those on his own art quite remarkably so."—G. E. SAINTSBURY.

Scott, Sir Walter, Bart. 1771–1832.

Lockhart, John Gibson. 1794–1854. Narrative of the Life of Sir Walter Scott, Bart., begun by himself and continued by J. G. Lockhart. 1836–38. 55.

This edition is an abridgment, by the author, of his original seven volumes.

By common consent recognised as the finest example of British literary biography after Boswell's "Johnson." For many years the almost constant companion and the ever reverencing and worshipping friend of his almost unmatched subject, Lockhart still "exhibited taste, judgment, and sense of proportion, in a matter where the exercise of such sense is most difficult, to an extent hardly paralleled in any other biography."

Seeley, Sir John Robert. 1834–95.

Ecce Homo; a survey of the life and work of Jesus Christ. 1865. Introduction by Sir Oliver Lodge. 305.

This strictly anonymous publication created a great stir upon its first appearance. To-day it seems scarcely possible that only fifty years ago religious people were shocked at what was written merely to recall them to a recognition of the thorough humanity of Christ. Practical and applied Christianity are so prevalent in thought and deed to-day that the chorus of disapprobation which greeted Seeley's work cannot be realised by this generation. Gladstone was among those who did appreciate its value, and wrote a notable article on it at the time of its disfavour. The work was undertaken in a scholarly and reverent spirit and has achieved much towards the improved mode of thought on these subjects now prevalent. He dealt with the matter as a lay historian rather than as a theologian; and the result is a very living picture. He regards as the foundation of Christ's teachings the great Christian moral principle, "The divine inspiration which makes virtue natural, active, tender, elevated, resentful, forgiving."

SERIOUS CALL TO A DEVOUT AND HOLY LIFE. Law, William. 91.

SERMONS.

Latimer, Hugh. Sermons.

Robertson, F. W. Sermons. 3 v.

SESAME AND LILIES. Ruskin, John. 219.

SEVEN AGAINST THEBES. Æschylus. *See his Lyrical Dramas.* 62.

SEVEN LAMPS OF ARCHITECTURE. Ruskin, John. 207.

Shakespeare, William. 1564-1616.

Comedies. Biographical Introduction. Each book contains a chronology of the plays according to the three epochs of his early and maturing works; including the intermediate epochs of the poems and the sonnets. A glossary accompanies each book. 153.

This, together with the following entries, forms a marvellously accessible set of the works of Shakespeare, in three handy volumes, at an astonishingly small price. To the lover of the greatest of dramatists these little books may be boon companions always near him to be enjoyed at pleasure. To the student they are convenient as portable, and not too expensive for marginal note making, thus enabling comparative study when consulting various authorities at different times. And an especially good feature is that in so small a bulk Shakespeare is still readable in good-sized clear type. It is hoped that this edition may do much towards the continued popularisation of the works of the most universally human of literary artists.

CONTENTS: The Tempest; Two Gentlemen of Verona; Merry Wives of Windsor; Measure for Measure; Comedy of Errors; Much Ado About Nothing; Love's Labour Lost; Midsummer Night's Dream; Merchant of Venice; As You Like It; Taming of the Shrew; All's Well that Ends Well; Twelfth Night, or What You Will; The Winter's Tale.

Historical Plays; and Poems. 154.

CONTENTS: Life and Death of King John; Tragedy of King Richard II.; First and Second Parts of King Henry IV.; Life of King Henry V.; First, Second, and Third Parts of King Henry VI.; Tragedy of King Richard III.; Famous History of the Life of King Henry VIII.; Venus and Adonis; Rape of Lucrece; Sonnets; A Lover's Complaint; The Passionate Pilgrim; The Phoenix and the Turtle.

Tragedies. 155.

CONTENTS: Troilus and Cressida; Coriolanus; Titus Andronicus; Romeo and Juliet; Timon of Athens; Julius Cæsar; Macbeth; Hamlet, Prince of Denmark; King Lear; Othello, the Moor of Venice; Antony and Cleopatra; Pericles, Prince of Tyre; Cymbeline.

SHAKESPEARE'S CHARACTERS. Hazlitt, William. 65.**Shelley, Percy Bysshe.** 1792-1822.

Poetical Works. 2 v. 1907. Introduction by A. H. Koszul. 257, 258.

CONTENTS: v. 1. Lyrics and shorter poems; v. 2. Plays, translations, and longer poems.

In this edition the great epic, "The Revolt of Islam," the dramas, and the translations are set apart in one volume; and the other poems have been given in chronological sections, corresponding to the periods of his life and inner development. A smaller type has been adopted for all the verse which Shelley either came to disown in his later life or had not time to perfect for publication.

In his own day most harshly criticised and absolutely ostracised for his freedom from all conventional restraint and his atheistic views, which it was held he did not hesitate to give expression to in

his poetry, he stands to-day for ennobling inspiration to high ideals and a most comprehensive appreciation of the universality of God.

His message in his latest work was "an obstinate faith in the progress of mankind. . . . Thus at last the elements of his nature, the Revolutionary Intellectualism and the Romantic Sensibility, were harmonised into one of the most earnest and most ideal aspirations of the Poetry of the Age."

Saintsbury says, "There was nothing that he could touch without communicating to it his own special poetical enchantments. . . . a haunting suggestion of beauty, in thought sometimes, in sound and visual effects always."

Sheridan, Richard Brinsley. 1751-1816.

Plays. 95.

CONTENTS: The Rivals; St. Patrick's Day, or the Scheming Lieutenant; The Duenna; A Trip to Scarborough; School for Scandal; The Critic, or a Tragedy Rehearsed; Pizarro.

Sheridan's comedy is the acme of artificial comedy, and artificial comedy has always been a law unto itself; but the characters and situations are perfect for the stage, and the dialogue which was so desperately hard to write is the most delightfully easy to read in the whole range of modern drama.—*From NICCOLL and SECComBE.*

"The Rivals," his first comedy and triumphant success at Covent Garden, and "The School for Scandal," which is undoubtedly Sheridan at his highest power, have both been popular through all generations since their writing. The list of stage favourites who have appeared as the various well-known characters is enough to ensure immortality to those productions. In the first appearance of "The Rivals," Mr. Lee and Mr. Clinch were successive Lucius O'Trigger. In an era still dear to present theatre-goers there were Mrs. John Drew as Mrs. Malaprop, Joseph Jefferson as Bob Acres, and John Gilbert as Sir Anthony Absolute. Mr. Thorne was another Bob Acres, Mr. Farre an Anthony Absolute, and Mrs. Chippendale and Mrs. Stirling were successive Mrs. Malaprops.

What comedy can hope to outdo "School for Scandal" in its list of Lady Teazles? From Mrs. Abington in the first production at Drury Lane to Grace George at the New Theatre in New York in 1910, we have Fanny Kemble, Charlotte Cushman, Fanny Davenport, Laura Keane, Rose Coghlan, Ada Rehan, Georgia Cayvan, Marie Wainwright, and Ellen Terry. John Henry was the original Sir Peter in America, then there were William Warren and John Gilbert. Charles Surface was played by Charles Kemble, James Murdoch, Lester Wallack, R. B. Mantell, John Drew, and Kyrle Bellew, to name only a few. Mrs. Gilbert as Lady Sneerwell may not be forgotten.

When such popular and perfect representatives of histrionic art consider certain characters as hereditary property the plays containing them are likely to be handed down to posterity for all time.

Sismondi, John Charles Leonard Simonde de. 1773-1842.

A History of the Italian Republics, being a view of the origin, progress, and fall of Italian freedom. 1818. 250.

In this edition is presented, in little, the work which was begun in 1803, two volumes published in 1807, and the last and sixteenth volume finished 1818.

His first claim is that of an able and original historian, continually seeking to discover the motive and the cause lying beneath the

apparent result. He was also of the ardent type which can re-create in the imagination people long dead. He was indefatigable in sparing neither time nor labour nor expense to discover the truth; and this under most trying conditions of having to take refuge and live in very many different places, exiled from Italy though descended from an old and noble family of Pisa. The result is a work which is a monument of accuracy, a model of judgment, and a living history of men.

SKETCH BOOK OF GEOFFREY CRAYON. Irving, Washington. 117.

Smith, Adam. 1723-90.

An Inquiry into the Nature and Causes of the Wealth of Nations. 1776. 2 v. Introduction by Edwin R. A. Seligman. 412, 413.

From Professor Seligman's excellent introduction the following notes have been made.

"The Wealth of Nations" gave a comprehensive analysis of industrial society; it aroused attention by challenging the economic policy of the day; its conclusions were not in harmony with the politicians; it set men thinking. Though not the first book on political economy, a comparison with its chief predecessor, Stewart's "Political Economy," shows an immense difference in form, lucidity, charm, and interest. The two fundamental ideas of the work are those of self-interest and natural liberty. It was by applying these doctrines to his analysis of economic institutions that Adam Smith achieved his success. Although neither the founder nor the completer of a political economy, the "Wealth of Nations" will long retain its position of proud pre-eminence in the history of human thought in general, and of economic thought in particular.

SMITH, GEORGE. Life of William Carey. *For note see Carey, William.* 395.

Smith, Sir William. 1813-93.

A Smaller Classical Dictionary, edited by E. H. Blakeney. Illustrated. 1910. 495.

CONTENTS: Some standard books recommended to students of classical antiquity; The chief Greek writers; The chief Latin writers; The chief artists of Greece; The chief Greek philosophers; Other classical dictionaries; Note on classical architecture; Illustrations referred to in the text.

The editor states in the preface, "This little classical dictionary is, in the main, a reprint of Dr. Smith's "Dictionary" published many years ago. But a considerable amount of revision has been made; few of the longer articles appear exactly in the form in which they originally appeared: and a great deal of new matter has been introduced to bring the work up to date." "The references which I have added to the more important articles will enable any one who is anxious to follow up a clue to do so. Indeed the references are one of the main features of the book." Original articles of the dictionary have been amplified, sometimes curtailed, and some fresh ones supplied. The lists and supplementary matter are quite new. This compact but comprehensive dictionary is an invaluable addition to the Everyman Series for all who possess the collection, and a boon to schools and libraries constantly seeking sources of information regarding classical allusions.

Sophocles. 496-406 B.C.

The Dramas of Sophocles rendered in English verse, dramatic and lyric, by Sir George Young. 1888. Introduction by the translator. 114.

CONTENTS: Antigone; Ajax; Electra; Ædipus Tyrannus; Trachiniæ; Philoctetes; Ædipus Coloneus; Fragments of the Lost Dramas.

Sophocles, the consummate dramatic artist, was revolutionary in his innovations: the chorus became an interlude, the recitative started into life as drama, the plot was invented, action and incident were organised, character was created, personages became real men and women. And in the field of portraiture Sophocles encountered no rivalry; while the music of his lines remains unsurpassed. His backgrounds are of Greece itself, of sunlight, the sea, the mountains, and the cultivated surface of the earth: he loved them well and speaks of them nobly.

The present version is the result of forty years' painstaking labour, based upon highest authorities, and has striven to be a truly English work in language interpreting the true spirit of the original.

SOUTH AMERICA. History.

Prescott, W. H. Conquest of Peru. 301.

SOUTHEY, ROBERT. Life of Nelson. *For note see Nelson,*
Admiral H. N. 52.

SPAIN. History.

Irving, Washington. Conquest of Granada.

SPAIN. Travel.

Borrow, G. H. Bible in Spain.

Ford, Richard. Gatherings from Spain.

SPANISH TRAGEDY. Kyd, Thomas. *See* Minor Elizabethan Drama, v. 1. 491.

SPECTATOR.

The Spectator, by Joseph Addison, Richard Steele, and others. March 1, 1711, to December 6, 1712. 4 v. Introduction by Professor Gregory Smith. 164-167.

This four-volume edition is a reprint of the eight-volume edition by the same editor, 1897-98. "The purpose of this reprint is to preserve the original freshness of the text, to reject, in the words of Thomas Sprat, 'all amplifications, digressions, and swellings of style,' and to 'return back to the primitive purity and shortness.' . . . The text is printed from the copy in the Library of the University of Edinburgh; that of the sixth volume, which is missing, is supplied from the copy in the British Museum. The whole has been collated with the set of original sheets in the Advocates' Library, some of which once graced the tables of Sam's Coffee-house in Ludgate Street." Each volume has appended notes, and the Biographical Index in the eighth volume

contains a brief account of all contemporary persons mentioned in the "Spectator."

The three years and eight months' consecutive issue of first the "Tatler" and then the "Spectator" are said to have been sufficient "to create the English essay and lift it to an impregnable position as one of the principal forms of which literature should henceforth consist." The "elegance, purity, and correctness" of Addison, combined with the vigour, humour, and pathos of Steele, produced so startling and delightful a novelty in journalism that the town was revolutionised; and England also through such characters as the immortal Sir Roger de Coverley.

"In their shrewdly civil way they started a new kind of national sentiment, polite, easy, modern, in which woman took her civilising place; they ruled the fashions in letters, in manners, even in costume. They were the first to exercise the generous emancipating influence of the free press; and in many ways these marvellous journals were proved to be ahead of their age."—*From GARNETT and GOSSE, "History of English Literature."*

SPEECHES. See Oratory.

Speke, John Hanning. 1827-64.

Journal of the Discovery of the Source of the Nile. Illustrations, maps. 1863. 50.

The author was well prepared for encountering hardships and treating with uncivilised peoples; he had been ten years in service in India, having been through the Punjab campaign; later he served through the Crimean War. He had long wished to explore Africa, but upon being struck with the idea of the possibility of the discovery of the source of the Nile he confined his efforts to that region; though he intended to cross Africa later. His first expedition reached the southern point of Victoria Nyanza, which name he gave the lake. A later expedition went farther, and finally reported the source of the Nile as found.

The Journal reads with all the interest and suspense of an adventurous tale. The experiences at the courts of the barbarous kings and the descriptions of the habits and customs are vividly given; and the trials, discouragements, escapes, and victories are related with an intense reality which never fails to hold our interest.

Spenser, Edmund. 1552-99.

Faerie Queen, disposed into twelve books fashioning twelve moral virtues. 1590. 2 v. Introduction by Professor J. W. Hales. Text and glossary are those of Dr. R. Morris. 443, 444.

An epic designed to describe and to perpetuate the image of Elizabethan England, it is closely associated with the history of 1579 to 1594, it is in fact a prolonged pæan to the glory of the country. Living in the midst of great events, with great men who were equal to the great occasions, Spenser was fascinated and possessed by them, and England became to him a fairyland, wrapped in the golden mist of chivalry and romance. His poetry is the true incarnation of the poetic spirit, his inexhaustible freshness and abundance of fancy, combined with his dominion of language, rhyme, and rhythm, have won for Spenser the distinguishing title of the poet of poets.

Spinoza, Benedictus de. 1632-77.

Ethics, 1678; and *De Intellectus Emendatione*, 1687. Introduction by G. Santayana. Translated by A. J. Boyce. 481.

"*Ethics*, proved in geometrical order," divided into five parts: Concerning God; Concerning the Nature and Origin of the Mind; Concerning the Nature and Origin of the Emotions; On Human Servitude; Concerning the Power of the Intellect.

Since Aristotle no greater thinker has appeared than Spinoza. It is now generally acknowledged that the ideas he expressed in "*Ethics*" are almost sublime, and his attempt to define universals is a masterpiece of reasoning. Spinoza's system rests upon three fundamental conceptions, from which all the rest may be derived with mathematical necessity. These conceptions are of substance, of attribute, and of mode. "The grand feature of his philosophy is that it buries everything individual and particular as a finite in the abyss of the divine substance. With its view unalterably fixed upon the eternal One, it loses sight of everything which seems actual in the ordinary notions of men."—SCHWEGLER.

The concluding propositions of the "*Ethics*" have given rise to more controversy than any other part of the system. Some critics have maintained that Spinoza is indulging in vague generalities without any definite meaning, others have supposed that the language is intentionally obscure, others see in them a doctrine of personal immortality and claim the author as a Mystic.

"*De Intellectus Emendatione*" is a theory of philosophical truth and error, involving an account of the course of philosophical inquiry and of the supreme object of knowledge. It was apparently intended as an analytical introduction to his system of *Ethics*.

SPIRIT OF THE AGE. Hazlitt, William. *See his* Lectures on English Poets. 459.

Stanley, Arthur Penrhyn. 1815-81.

Historical Memorials of Canterbury. 1854. Includes a plan of Canterbury Cathedral at the time of Becket's murder. 89.

In July, 1851, Stanley was appointed Canon of Canterbury. It occurred to him that "a comparative stranger might throw some new light on local antiquities, even when they have been so well explored as those of Canterbury." And this light was thrown because of his intimate topical imagination, which exists in all his works. He uses typical figures—St. Augustine, Thomas the Martyr, the Black Prince—as types and leaders in the historical pageant connected with the great church. He considered these subjects indisputably the most important in themselves, as well as the most closely connected with the history of the Cathedral.

Originally these writings were essays delivered as lectures, which may perhaps serve to give them the individual interest of personal and local comments on history, rather than the interest of scientific histories.

Lectures on the History of the Eastern Church. 1861.
Introduction by A. J. Grieve. Includes a chronological table of events in the Eastern Church with references to authorities. 251.

This great Dean of Westminster, who created the popular feeling for the Abbey as the historic centre of our national memories, strove also to create the meaning for the term "church" which should signify "the whole congregation of faithful men dispersed throughout the world." And in the introductory chapters of this work we find this spirit as embodying "his whole views, his whole life, his whole self." In the lectures of this volume his extremely remarkable gift of description is at full strength. "So far as was possible the history was studied on the exact spot, and the appropriate atmosphere, the local colour, the life-like details, are reproduced with picturesque power. . . . Every similarity, contrast, or analogy, with whatever is most familiar in our own institutions or life, is noted, so that new ideas may be brought home to the most ordinary understanding . . . the leading persons, the important scenes, the critical stages, are studied in all the detail which is possible, and stand out in overwhelming prominence by the effacement of subordinate occurrences."

In the neglected or unexplored original records of Christianity, Stanley believed there were possibilities of opening up a new epoch for the church universal; and this belief he preserved inviolate to the end.

STEELE, RICHARD. *See Spectator.* 164-167.

STONES OF VENICE. 3 v. Ruskin, John. 213-215.

STRICKLAND, AGNES. Queen Elizabeth. *For note see Elizabeth, Queen of England.* 100.

SWEDEN. History.

Voltaire, F. M. A. de. Life of Charles XII., King of Sweden.

Swedenborg, Emanuel. 1688-1772.

Heaven and its Wonders, and Hell: from things heard and seen. 1758. Translated by M. F. Bayley. Introduction by J. Howard Spalding. 379.

This translation aims at removing—so far as is consistent with fidelity to the text—the difficulties arising from the use of terms by Swedenborg in a more or less technical sense, and at modernising the language.

From a small class started by Robert Hindmarsh and his associates for studying Swedenborg's writings, the society has grown to a membership of several thousands, with an offshoot, the "General Church of the New Jerusalem," numbering several hundreds. There are headquarters or centres in Paris, Zurich, Florence, Budapest, Vienna, Stuttgart, Copenhagen, Stockholm, Gothenburg, Baltimore, and Philadelphia. Australia has societies, New Zealand also, the island Mauritius, and Durban in South Africa.

This doctrine of the law of "correspondence" evolved by an indefatigable student of the natural sciences, for more than a quarter of a century claiming to be in constant intercourse with the spiritual world, has for the fundamental fact of its theory concerning that world, "That it is a world whose visible and tangible phenomena are

the direct outbirth of the spiritual states of its inhabitants." According to this spiritual state will the outward world be better or worse. Therefore, follow the ideal of the Christian life which this teacher holds up to be the true one, and which will make better men, more careful in doing daily work in the world honestly and well; more patient under trial, more lenient in judging others, more strict in judging self, and more useful to fellow-men.

Swift, Jonathan. 1667-1745.

Tale of a Tub; the Battle of the Books; and other satires.

1704-. Introduction by Lewis Melville. 347.

CONTENTS: Tale of a Tub; History of Martin; Project for the Universal Benefit of Mankind; Battle of the Books; Discourse Concerning the Mechanical Operation of the Spirit; Meditation upon a Broomstick; Trritical Essay upon the Faculties of the Mind; The Bickerstaff Papers; Hints toward an Essay on Conversation; A Complete Collection of Genteel and Ingenious Conversation—in three dialogues.

Swift was the supreme pamphleteer of his, perhaps of any, time; he had learnt public business from the inside and engaged in political conflict as a man of affairs. . . . A master of irony and invective, and of logic, his simple, forcible style, never decked out with meretricious adornment, made his meaning clear even to the dullest intellect; and made him the most valuable adherent of any principle he thought fit, in his honesty of purpose, to support.—LEWIS MELVILLE,

"The Battle of the Books" was written in defence of Swift's patron Sir William Temple, who through an essay of his had gotten into a controversy concerning the respective values of the ancients and moderns in learning. Swift pretended that the controversy had spread to the books in St. James Library, of which one of the controversialists was curator; concerning which riotous affair among the volumes he penned the mock-heroic "Full and True Account of the Battle fought last Friday between the Ancient and Modern Books in St. James Library," describing the forces on both sides and the pitched battle, but by happy inspiration he left the issue in doubt.

His supreme work, the "Tale of a Tub," is a satire on Peter (Rome), Jack (Protestant extremism), and Martin (Lutheranism and Anglicanism), displaying such all-pervading irony of thought, and felicity in expressing it, as never had been seen in English prose before. It was directed at politics, philosophy, manners; hopes, desires, and pursuits; pleasures and pains of man, leaving very little unscathed. . . . The "Tale of a Tub" is one of the very greatest books of the world, one of those in which a great drift of universal thought receives consummate literary form.—From PROFESSOR SAINTSBURY.

TABLE TALK. Hazlitt, William. 321.

Tacitus, Publius Cornelius. 55(?)—117(?).

Historical Works. 2 v. Translated by Arthur Murphy.

1793. Introduction by E. H. Blakeney; includes biographical note on the translator. 273, 274.

CONTENTS: v. 1. The Annals. v. 2. The History; Germania; Agricola.

The present reprint is from the latest edition published during the translator's life. Of the oldest translators, Murphy alone has achieved some sort of permanence.

The historian commences his review of Roman affairs with the

period which succeeds the Revolution, and devotes the labour of his life to blazoning the disasters which have never ceased to flow as consequent upon the Cæsarian usurpation. He traces the falling fortunes of the Republic from the defeat of Varus to the fall of the last of the despots, the mean, the cruel, the jealous Domitian.

The "Annals" give a compendious view of the Roman government in all its various forms, from the formation of the city to the establishment of the Cæsars. Both works have the common design of making a lasting record of the consequences of the Cæsarian revolution.

Tacitus is not what would to-day be called a scientific or judicious historian; he was illiberal in theory and partisan in execution. But as a writer and thinker he was a powerful moral force, and as an artist in words he is beyond the reach of translation or praise. The great pageant of history of the empire in the years of the four emperors he presents in a style of sombre and gorgeous colouring unique in literature.

"Agricola" is an admirable little biography of the father-in-law of Tacitus, who was governor of Britain, and whose character and administration Tacitus much admired.

Sent in high official capacity to Germany, Tacitus took pains to acquaint himself with the customs and manners of the country, and in "Germania" he has left a valuable memorial of his researches.

TALE OF A TUB. Swift, Jonathan. 347.

TEMPLE, THE. Herbert, George. 309.

Tennyson, Alfred, Lord Tennyson, 1st Baron. 1809-92.

Poems. 1830-63. Introduction by Ernest Rhys. 44.

In this volume the Tennyson that Arthur Hallam knew will be found fully ranged for the first time with the later Tennyson, whose note sounded clear as the thrush leading the chorus of "St. Barnabe the Bright."

Omitting the uncharacteristic boyish verses of the book which he wrote in concert with his brothers . . . the following pages contain the whole of his volume of 1830, written in his college days; his Cambridge prize-poem . . . and all that is to be accounted essential in his book of poems published by Moxon in 1833.—*From the Introduction.*

Tennyson "carried the special poetic mission of the nineteenth century in English—that of applying the powers of colour, form, and music to the investment of the largest possible number of themes with the imaginative suggestion of poetry—to a point not reached by any other; and in all his long and fertile career never failed in a single application of them . . . His music is more difficult to praise, but to those who have ears to hear there is absolutely no poet so inexhaustible and original in harmony as Tennyson. The story told in his "Life" of a hearer who knew no English, but knew Tennyson to be a poet by the hearing, is probable and valuable, or rather invaluable, for it points to the best, if not the only, true criterion of poetry." —GEORGE SAINTSBURY.

THEOLOGY. See Religion.

THEOLOGY IN THE ENGLISH POETS. Brooke, Rev. S. A. 493.

Thierry, Augustine. 1795-1856.

History of the Conquest of England by the Normans. 2 v.
1825. Introduction by J. Arthur Price. 198, 199.

Starting with a comparatively brief survey of the historical conditions from the settling of the Britons, and Anglo-Saxon history to the middle of the eleventh century, it then considers the Norman influence and history in England itself and its results "down to our day."

The eloquent French writer felt so deeply the horror of the Norman Conquest that he failed to realise how much national unity and national institutions gained thereby. However, we owe to him the first clear conception of the Norman Conquest as one of the most epoch-making events in the annals of Europe.

He was one of the pioneers of the scientific school, he went back to original sources; but he did not forget that good history must be good literature. Moreover, he discovered the human side of the far-off past, assigned by others only to Utopia; and he gives a picturesque presentation of that past in dignified and graceful style.

Thierry was another heroic soul who gave to posterity such immortal and monumental works of history under the most trying condition of blindness.

Thomas à Kempis, Haemmerlein. 1380-1471(?).

Imitation of Christ. 1441. 484.

For almost five centuries this book has been a manual for Christian lands. More than three thousand editions exist. It has been translated into every civilised language and many semi-civilised tongues.

The work which was written in Latin is in four books. These, though closely connected in tone and subject, were prepared as separate treatises. The title, "De Imitatione Christi," was originally applied solely to the first chapter of the first book. There are doubts as to the authorship, but no question that it is the work of one living as a priest, who expresses with simplicity and fervour the yearning of the devout worshipper for communion with God and Christ. In the same simplicity, and from a love of mankind, he offers ethical counsel for a man's personal guidance through life which is of universal application. He is a great teacher of morals as well as a fervid exhorter to religious devotion. "His series of precepts and rules of conduct are addressed to those suffering worldly or bodily affliction, as well as to those distracted by spiritual perplexities. Matthew Arnold described the 'Imitation' as 'the most exquisite document after those of the New Testament of all that the Christian spirit has ever inspired.'"—SIDNEY LEE.

The present translation is the first English translation slightly modernised in spelling and syntax.

Thoreau, Henry David. 1817-62.

Walden; or, Life in the Woods. 1854. Introduction by Walter Raymond. 281.

CONTENTS: Economy; Where I Lived and What I Lived For; Reading; Sounds; Solitude; Visitors; The Bean-field; The Village; The Ponds; Baker Farm; Higher Laws; Brute Neighbours; House-warming; Former Inhabitants and Winter Visitors; Winter Animals; The Pond in Winter; Spring; Conclusion.

No more than two miles from Concord Thoreau tried his experiment

of simple life, economy, and solitude, and "Walden" is the record thereof; the practical result of his belief that the earth is a garden of delights, which crowds of men shut from our view; and that the wholesome wants of man are few. In his unusually sympathetic observation of Nature "he can do you, when you will, a rare service," says Barrett Wendell, "stimulating your eye to see, and your ear to hear, in all the little commonplaces about you, those endlessly changing details which make life everywhere so unfathomably, immeasurably wondrous." For Nature is a miracle, and through regarding her lovingly and intimately Thoreau gained that inspiration which miracles breathe into the spirit of mankind.

THREE DIALOGUES BETWEEN HYLAS AND PHILONOUS. Berkeley, George, Bishop of Cloyne. *See his* New Theory of Vision. 483.

Thucydides.

History of the Peloponnesian War; done into English by Richard Crawley. 1874. 455.

Diagram maps of the regions involved and the battles fought are included at the end of the volume.

Marginal notes enable reference use; division into modern chapters breaks the monotony of a continuous text, while the retention of the original divisions, at the tops of the pages, preserves the ancient form.

Thucydides' History shows that the events recorded are, as Arnold remarked, only ancient in the sense that they happened a long while ago. We may find there the prototypes of many of the figures found in modern newspapers:—political freedom, social liberty, fierce factions, self-seeking and unpatriotic oligarchs, and the doctrine of arbitration as firmly established as a theory and as impotent as now in many instances. The nature of man remains essentially the same. The author's knowledge of human nature was profound; his passion and dramatic interest was infused into all events; his brevity, impartiality, and sparing use of imagination are evidenced throughout his work. His celebrated account in five pages of the plague of Athens is given with the precision of a physician; and the suffering and moral anarchy following are described in a manner to show the force and truth in simplicity.

This translation has striven, and successfully, to be free from pedantry and to give the true spirit of the ancient historian.

"There is no French or German Thucydides which can compare either for accuracy or vigour with Mr. Crawley's version. To say that Mr. Crawley has superseded all his English predecessors is but faint praise."—"The Academy."

TIME AND TIDE. Ruskin, John. 450.

TOUR TO THE HEBRIDES. Boswell, James. 387.

TRAVEL. *See* Description and Travel.

TROTTER, L. J. Life of Hodson of Hodson's Horse. *For note see* Hodson, William Stephen Raikes. 401.

TROTTER, L. J. Life of Sir James Outram. *For note see* Outram, Sir James. 396.

TROTTER, L. J. Life of Warren Hastings. *For note see* Hastings, Warren. 452.

TWO PATHS, THE. Ruskin, John. *See his Sesame and Lilies.*
219.

Tyndall, John. 1820-93.

Glaciers of the Alps, 1860; and Mountaineering in 1861, 1862.
Introduction by Lord Avebury. 98.

In order to include Tyndall's delightful Alpine book of 1861, which forms a natural sequel to the first descriptive part of the "Glaciers" volume, it has been found necessary to omit the second part of that work. It is intended at a later stage to publish some of Tyndall's purely scientific essays and treatises in a separate volume in the series.

A stormy controversy about glacier movement, with Agassiz and James David Forbes, was the cause for bringing together observations and arguments in "Glaciers of the Alps," the author's first important work. But this particular edition brings us more into contact with the side of Tyndall which caused him to take a high place in the ranks of literature. "His descriptions of Alpine scenery especially contain many passages of vivid description and remarkable literary beauty. . . . Among those who have described the splendid natural phenomena of the Alps and of the mountain heights with both imagination and science, Tyndall stands in the front rank."—LORD AVEBURY.

Tytler, Alexander Fraser, Lord Woodhouselee.
1747-1814.

Essay on the Principles of Translation. 1791. 168.

First read as papers in 1790 in the Royal Society of Edinburgh. It deals not only with the broad general principles which carry authority without question, but also with "those various subordinate rules and precepts which apply to the nicer parts and difficulties of the art of translation." Beyond this the work has particular value to our day in its presentation of the classic art of poetic translation and of literary style as the eighteenth century understood it. The copious illustrations from well-known writers which he quotes adds another and quite tangible interest.

UNITED STATES. History.

Chronicles of the Pilgrim Fathers. Collected and arranged
by John Masefield. 480.

Parkman, Francis. Conspiracy of Pontiac. 2 v. 302, 303.

UNITED STATES. Description and Travel.

Curtis, G. W. Lotus Eating. *See his Prue and I, under Fiction.*

Dickens, Charles. American Notes.

UTILITARIANISM. Mill, J. S. 482.

UNTO THIS LAST. Ruskin, John. 216.

UTOPIA. More, Sir Thomas. 461.

Vergilius Maro, Publius. 70-19 B.C.

Æneid. Translated into English verse by Edward Fairfax Taylor. 1903. Introduction by J. P. Maine, including a brief review and criticism of the various verse translations since that of Gauvain Douglas in 1553. 161.

By birth, training, and inclination this translator was well adequate to his undertaking, which was the work of his lifetime, beginning with his sixteenth year. His admiration for Spenser led him to adopt the Spenserian stanza, which he considered peculiarly well adapted for the "Æneid." There may be various opinions as to the best form of verse to use, but it is generally accepted that verse, not prose, is the form for the ideal translation of the great national epic of the Roman people; profoundly religious, stately, and melodious in its tone, thrilling with a strange pathos and a sensitiveness to unseen things—things beautiful and sad.

Eclogues; and Georgics. Translated into English verse, with Introduction, by the Rev. T. F. Roysds. 222.

"The present version aims at combining accuracy with beauty of form, literalness has not been sought."

The "Eclogues" were the first important work of Virgil, and were directly inspired by the pastoral poems of Theocritus; while in the "Georgics" he took his model from the "Works and Days" of Hesiod. This because the highest possible achievement in literature of the time was to be faithful in spirit and letter to the high Greek standard so devoutly worshipped.

"It is as a voice of nature that he now appeals to us most; as a voice of one who in his strength and sweetness is not too steadfastly felicitous to have sympathy with human weakness and pain. Through the imperial roll of his rhythm there rises a note of all but intolerable pathos; and in the most golden flow of his verse he still brings us near him by a faint accent of trouble. This is why he beyond all other poets is the Comforter."—J. W. MACKAIL.

Villehardouin, Geoffrey de, 1160(?)–1218(?), *and*
Joinville, Jean, Sire de, 1224(?)–1318(?).

Memoirs of the Crusades. Translated by Sir Frank Marzials. Introduction by the translator gives historical material concerning the crusades and St. Lewis, as well as biographical material concerning the authors of the two "Memoirs." 333.

The translation in both cases is based upon the editions by M. Natalis de Wailly and M. Emile Bouchet, and claims credit for presenting the chronicles for the first time as originally given by the authors, through following, as closely as translation will permit, the old French idiom, turns of speech, and vocabulary, thus seeking to avoid too modern a ring.

Villehardouin, the first French historian to put his work in the form of the common speech, and also the first noteworthy writer of French prose, presents us with the "Chronicle of the Fourth Crusade and the Conquest of Constantinople." Himself a follower of the Cross, he was chosen for the most important embassies and particularly delicate missions; and was never wanting wherever there was a task

of difficulty or danger to be undertaken. He was the Xenophon of his own history, having himself been an actor in all he narrates, which gives a special freshness and vigour to his account. His History is a trustworthy and most lively picture of the times, and of the valorous barons and their retainers, a few pages whereof tell us far more than a chapter drawn from the whole field of contemporary, external history.

Joinville, a great figure among the noble and intellectual men grouped with Saint Lewis as their centre, gives us a marvellous picture of the times and of his king, by whose side he fought, at whose feet he sat, and whom he faithfully served through life. He states that:—"The first part relates how he governed all his time in accordance with God and the Church, and to the advantage of his reign. The second part of the book speaks of his great knightly deeds and of his great feats of arms." His style is like himself, simple, honest, and lovable; his judgments upon his fellows are the judgments of a gentleman; and by his great graphic gift, "All the world of the Crusade lives in his pages. Not even in Chaucer's immortal 'Prologue' do we get so near to the life of the Middle Ages."

VIRGIL. See Vergilius Maro, Publius.

VOLTAIRE, F. M. A. de. History of Charles XII. *For note see* Charles XII., King of Sweden. 270.

VOYAGES OF DISCOVERY. Cook, Capt. James. 99.

VOYAGE OF H.M.S. BEAGLE. Darwin, Charles. 104.

WALDEN. Thoreau, H. D. 281.

Walton, Izaak. 1593-1683.

Compleat Angler. 1653. Introduction by Andrew Lang; biographical and also historical and critical of this book.

70.

The text here reprinted is, in the main, that of Sir Harris Nicolas, which was printed from Walton's fifth edition, 1676, the last that was revised by the author.

The little volume was meant to find a place in the bulging pockets of anglers, and was well adapted to that end. It was a small octavo sold at eighteenpence, and certain to be thumbed to nothingness after enduring much from May showers, July suns, and fishy companionship; and it is a wonder that any examples of the first edition exist to-day. "He has given the gentle sport a halo of fine literature which it has never quite lost. Culture and sport, poetry and prose, nature and art, are reconciled most rarely in the choice simplicity and haunting cadences of the fondly remembered 'Iz: Wa.'"

WEALTH OF NATIONS. 2 v. Smith, Adam. 412, 413.

Wellington, Arthur Wellesley, 1st Duke of. 1769-1852.

Gleig, George Robert. 1796-1888. Life of Arthur, Duke of Wellington. 1858-60. 341.

Six years after the death of his friend and hero, Gleig published a "Life of the Duke of Wellington" based upon the French of Brialmont's work, which is more of a history of war than a biography. In his ninetieth year this biography, both warmly sympathetic and strictly just, was published. It contains also some interesting

sketches of Peel, Crocker, Marquis of Salisbury, Lord Lyndhurst, and Talleyrand.

The qualifications of the author for the treatment of his subject were of a high order. His own long service and association with military affairs and men of high rank, as well as his friendship with the Duke, placed him in a position to write what has been called the most complete "Life of Wellington."

Wesley, Rev. John. 1709-91.

Wesley, Rev. John. Journal of the Rev. John Wesley, A.M.
4 v. 1738-91. Introduction by Rev. F. W. Macdonald.
105-108.

Started as a result of the reading of Bishop Taylor's "Holy Living," influencing him to take a more exact account of how he spent his time, it was strictly so carried on for fifteen years. At that time he started for Georgia, and thereafter the mere diary became an autobiographic journal. Later it occurred to him to make it an Apologia wherein he would give an account of himself, his manner of life, and his religious experience, so that good might not be evil spoken of and condemned unheard. He published "Extracts" at various periods, and the "Journal" as we now have it is twenty of these parts. It is written in perfect honesty and good faith. It reveals his limitations and defects, but it shows him to be a man of rare powers, of unsurpassed zeal and devotion, and of the loftiest Christian character. He is John Wesley, preacher of the gospel and leader of men, to whom it was given in a sensual and irreligious age to revive the church and awaken the people.

White, Gilbert. 1720-93.

Natural History of Selborne. 1789. Introduction by Bertram C. Windle. 48.

A compilation of letters to the foremost scientists of his day, written originally with no idea of publication, and remaining as daily notes, not revised, producing a book to-day widely circulated, splendidly edited, and sumptuously illustrated. He was "the great forefather of the hamlet and the pioneer of all nature-study, open-air simple-life, and back-to-the-land propaganda." He does not generalise, but notes; he does not become tedious with detail, but presents his matter in such a fresh and unaffected manner that the reader feels much of the pleasure of the original observer. He has done more than any other man to popularise the field-naturalist, and that simply by the quiet example of his life.

WILD DUCK. Ibsen, Henrik. *See his Doll's House.* 494.

WILD WALES. Borrow, George. 49.

WOODHOUSELEE, LORD. *See Tytler, A. F.*

Woolman, John. 1720-72.

Woolman, John. 1720-72. Journal with other writings of John Woolman. 1774. Introduction by Vida D. Scudder. 402.

The present edition, while making no claim to critical completeness, presents the main accessible body of writings.

John Woolman, the son of Quaker parents, and carefully instructed in the principles of the sect, became a minister therein at an early age.

His chief concerns were to protect the poor of every condition and the slaves of his time; to instil principles of moderation in pleasure or profit among his people; to educate the children of the poor; and to exhort all to seek constantly for pure wisdom. The unique charm of the *Journal* is to be found in the studious moderation of utterance, in the lack of adjectives and of emphasis, and in a "habit of systematic understatement." Yet the emotional intensity is evident from the first line to the last. He knew deep sorrows and deep joys; and although more is unuttered than uttered, the silences indicate an inner experience akin to that of Bunyan or Pascal.

Dr. Eliot, president emeritus of Harvard, has selected this *Journal* for a place on his shelf of books valuable for true educational merit.

Wordsworth, William. 1770-1850.

Longer Poems. 311.

In this edition of Wordsworth the plan is roughly chronological. The shorter poems form the first volume; the longer the second. The prose-writings may follow in a third and fourth. Only such briefest excerpts from the poet's own notes as could be usefully added as footnotes to the poems will be found in the earlier volumes: the notes in full, with his prefaces and original arrangements of his verse, will follow in volume three, with a brief life prefixed.

The approximately chronological order in the "Longer Poems" allows "The Prelude" and "The Excursion" to stand together, which is of distinct critical value to the reader. Wordsworth's one drama, "The Borderers," is set apart and given a place by itself at the end of the book.

In Wordsworth came the reaction from the practice of the eighteenth-century poetry dealing with towns, manners, politics, systems of philosophy; and a turning to the country, nature, the inner moral life of man, and religion. His formula decreed that "poetry ought to be written in the simplest language of the common people, that even metre is an accident of it; and that poetic essence is the fixing of the result of impassioned spiritual experience." His sonnets and lyrics, in which the "auroral light of true poetry" has not been always surpassed even by Shakespeare and Shelley, should be read in the light of "The Prelude," his great autobiographical poem, in order to realise that Wordsworth was not only a poet of nature, but also of men.

Shorter Poems. *See note above.* 203.

Xenophon. 421 B.C.

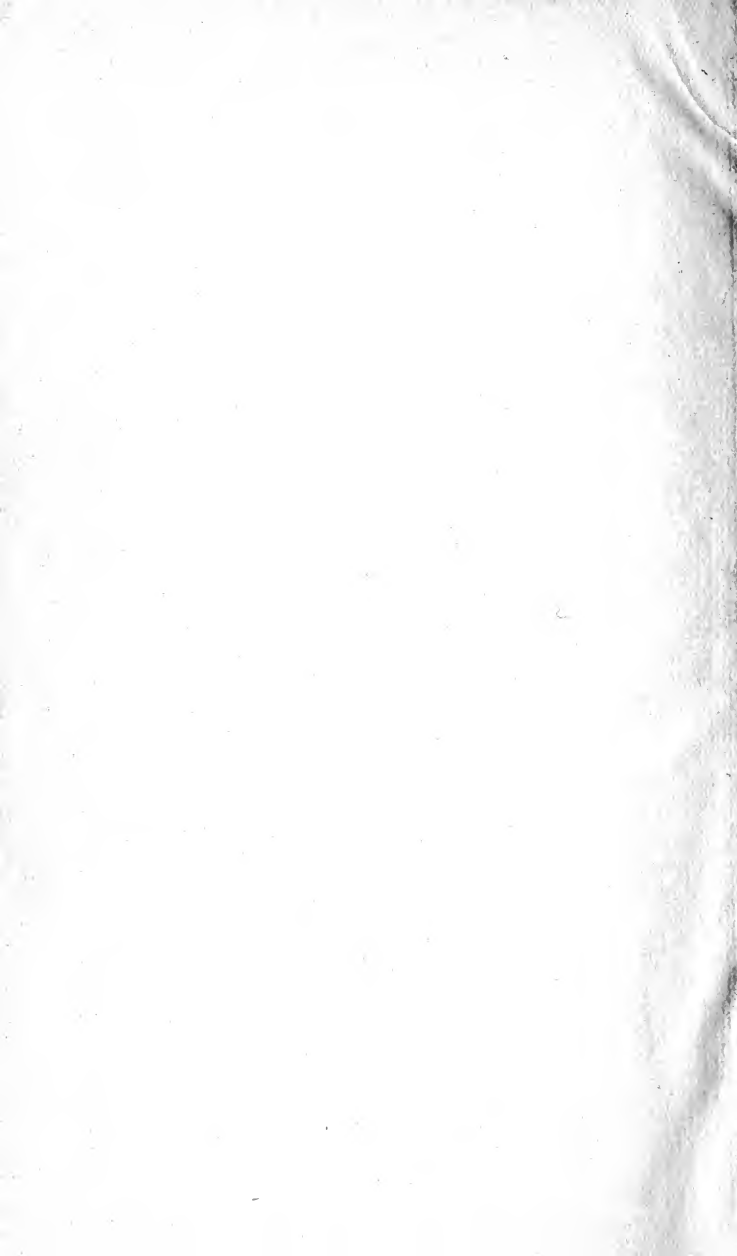
Socratic Discourses. *See Plato, Dialogues and Discourses,*
v. 2. 457.

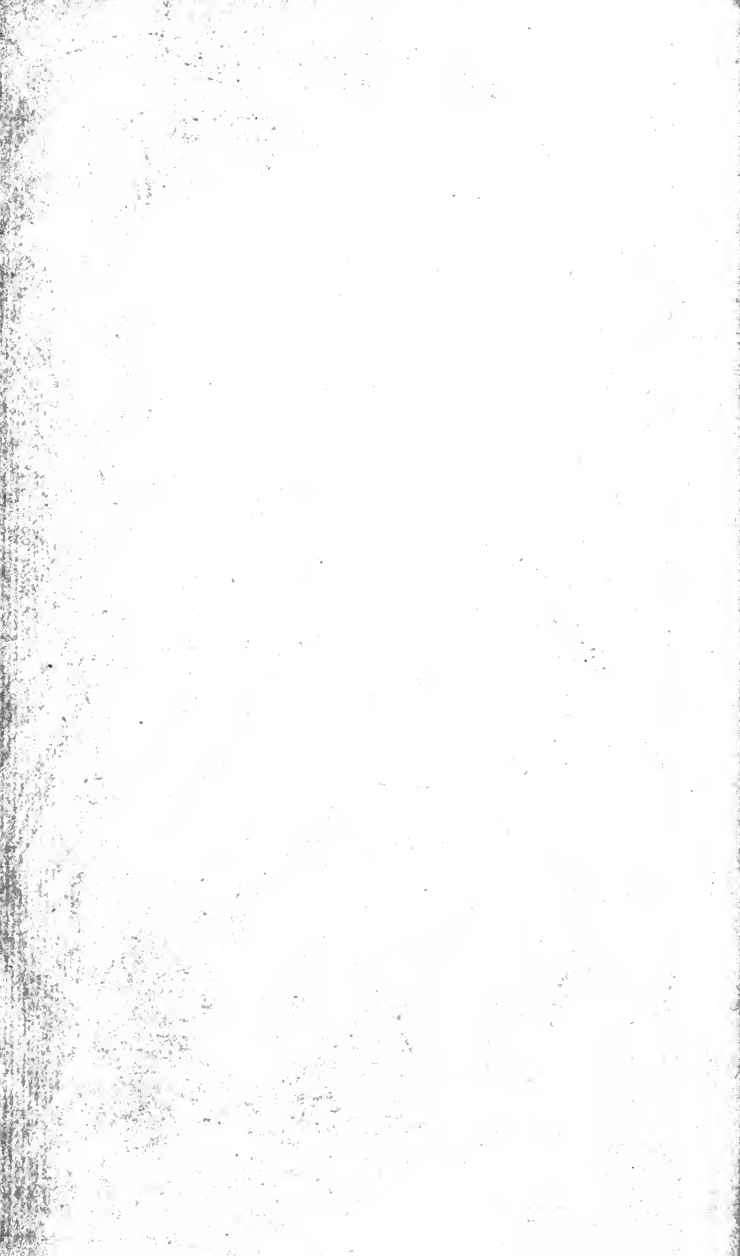
The first number of the series is a collection of essays on the history of the United States, edited by the late Professor James M. Smith. It is a volume of considerable interest and value, and is well worth a study. The second number is a collection of essays on the history of the United States, edited by the late Professor James M. Smith. It is a volume of considerable interest and value, and is well worth a study. The third number is a collection of essays on the history of the United States, edited by the late Professor James M. Smith. It is a volume of considerable interest and value, and is well worth a study.

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